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BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

SOURCES OF

THE JEALOUS WIFE (1761) BY GEORGE COLMAN THE ELDER

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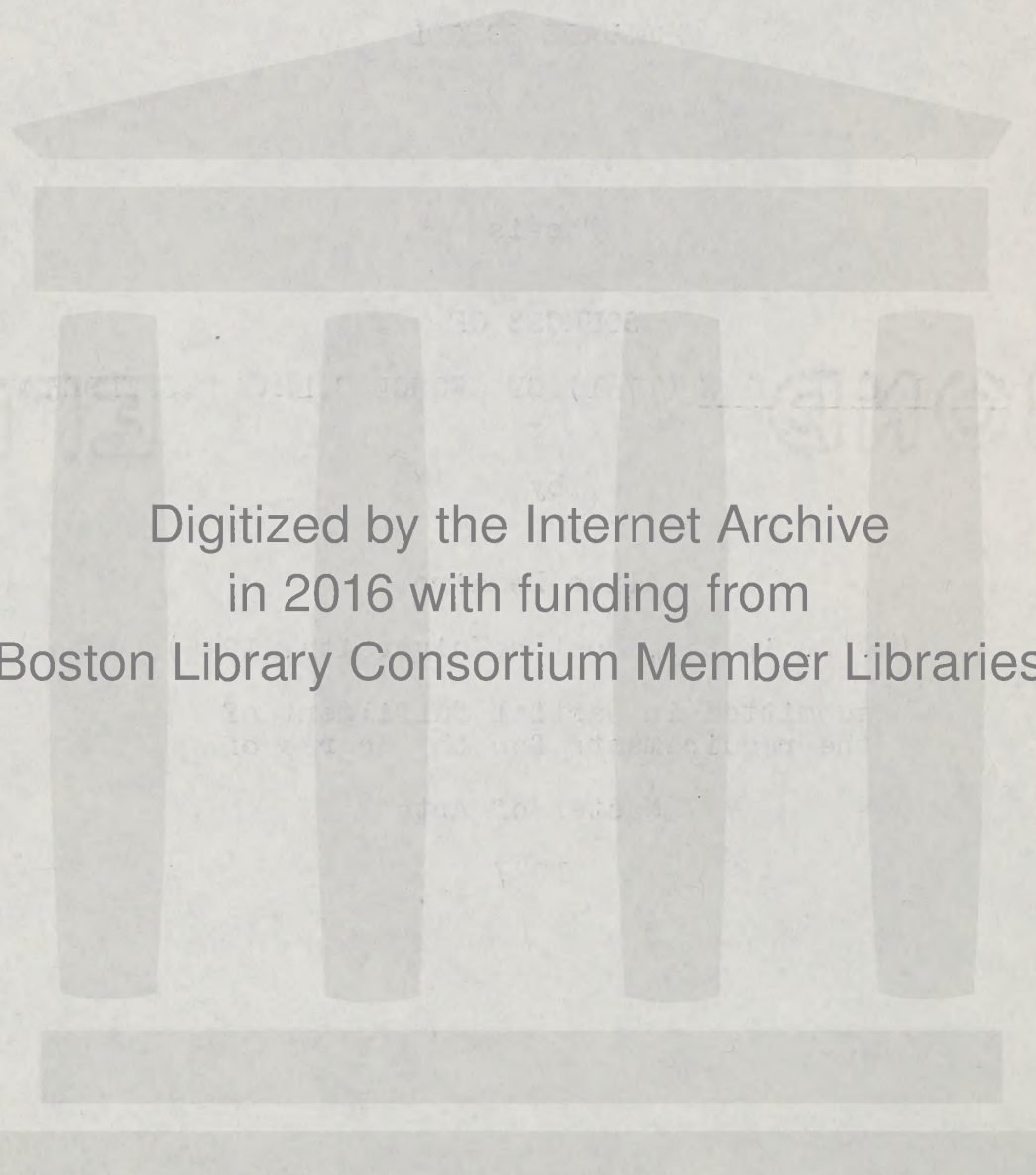
Alice Lemaire

(B. S. in Ed., Boston University, 1945)

submitted in partial fulfilment of
the requirements for the degree of

Master of Arts

1947



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Approved

by

First Reader

Donj H. White

Professor of English

Second Reader

Winslow H. Loveland

Professor of English

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INTRODUCTION

The purpose of this study is to determine how much George Colman the Elder was indebted to the sources in writing his successful play The Jealous Wife. There has been a difference of opinion expressed by critics as to the amount of his indebtedness.

This thesis has been organized into the following chapters:

- I George Colman, the Playwright
- II Major Source - Tom Jones
- III Minor Sources.
- IV Opinions of Critics
- V Final Conclusion.

The chapter concerning George Colman, the Playwright consists of a description of his boyhood, adult life, his plays, and the dominant spirit of the age.

The second chapter contains a comparison of incidents and characters to be found in Henry Fielding's novel The History of Tom Jones with incidents and characters of George Colman's play The Jealous Wife.

The chapter concerning minor sources includes a comparison between The Jealous Wife and various sections of the following:

- 1. The Adelphi by Terence.

2. Spectator Papers Nos. 212 and 216 by Steele.
3. The Connoisseur -- Letter containing the Character of a Jealous Wife.
4. The Squire of Alsatia by Shadwell.
5. Love for Love by Congreve.

The fourth chapter contains criticism by writers of the eighteenth, nineteenth, and twentieth centuries.

The final chapter contains a statement of conclusions reached as a result of the study.

No detailed study has previously been made of the sources of The Jealous Wife. Brief opinions concerning the sources have been given by various critics. Portions of their statements will be quoted later in this study.

The method used has been close study of the major and minor sources in comparison with the play The Jealous Wife.

CHAPTER I

GEORGE COLMAN, THE PLAYWRIGHT

George Colman the Elder, was born at Florence in 1732 where his father was envoy at the court of the Grand Duke of Tuscany. His father died within a year of his son's birth; so Colman was educated by his aunt's husband, William Pulteney, afterwards Earl of Bath. Colman was educated at Westminster school where he showed interest in poetry and belles lettres. It was here that Colman first saw the plays of Terence performed, and he took parts himself in these Latin plays. He also wrote his first verses while at this school. They were written in doggerel to Colman's cousin, Lord Pulteney. Here, also, he developed many lasting friendships. His school companions included Cowper, Robert Lloyd, Churchill the satirist, and Warren Hastings.

Colman showed a predilection for the theater at this time. Pulteney was very ambitious for the boy, and he consistently urged him to work hard so that he would be a success in life. In one of his letters the Earl said, "I hope your promises are sincere, I am sure they are made on proper considerations, for as you have little or nothing of your own to depend on, you must rise in the world by

your merit only, and such friends as are able and willing to assist you. Among these you may always depend upon me, provided you deserve my friendship, and to encourage you to study hard, and improve yourself by all manner of ways, wherever you shall be I will tell you that I look upon you, almost like a second Son, and will never suffer you to want anything whilst it is in my power to procure it you." ¹

Colman remained an extra year at Westminster so that he could be at the head of the list of Westminster scholars sent to Christ Church, Oxford. When at Oxford Colman met Bonnell Thornton, the parodist, and founded the periodical The Connoisseur. Biographia Dramatica praises this paper as follows:

"When the age of the writers of this entertaining paper is considered, the wit and humour, the spirit, the good sense and shrewd observations on life and manners, with which it abounds will excite some degree of wonder; but will, at the same time, evidently point out the extraordinary talents which were afterwards to be more fully displayed in The Jealous Wife and The Clandestine Marriage." ²

¹ George Colman, the Younger, editor. Posthumous Letters from Various Celebrated Men. pp. 46.

² David E. Baker, Biographia Dramatica Vol. I pp. 135

The Connoisseur was published from January first, 1754, to September twentieth, 1755.

Since Colman was asked to choose a profession, he decided upon the law, was admitted into the Society of Lincoln's Inn, and was finally admitted to the bar in 1757. During this period the Earl of Bath frequently warned Colman against the theater.

The Earl wrote from London on the twentieth day of January in 1755 to Colman as follows: "I must have no running to Playhouses or other Places of publick diversion, but your whole time must be given up to attend the Courts in Westminster-hall during their Sittings in a morning, and your Evenings must be employed at home at your own Chambers, in assiduous application and Study, till you have fitted yourself to make a figure at the bar."³

Again the Earl warned him by saying, "I hope your encreased [sic] Revenue, will now enable you to add a Cotelet [sic] to your dinner, and a couple of oysters more to your supper, but I charge you to throw none of it away idly, in running after Plays, which I know is your favorite diversion; Apply yourself diligently to your Studys, and endeavor to rise in your Profession faster than anybody ever did before you."⁴

³ Colman, op. cit., pp. 55.

⁴ Ibid., pp. 62-63.

In spite of these warnings Colman continued to take a lively interest in the theater.

During this period of his life Colman saw much of William Cowper, who was studying law also, but who later devoted his time to writing. Cowper contributed a few essays to The Connoisseur. He was very fond of Colman, and he treasured his friendship for Colman long after he ceased to come into contact with him. Cowper was hurt when Colman did not acknowledge receiving the volume sent to him by Cowper. Later Cowper forgave Colman, and when Cowper heard of Colman's illness he wrote a most friendly letter.

"The news informed me of your illness, which gave me true concern, for time alone cannot efface the traces of such a friendship as I have felt for you,--no, nor even time with distance to help it. The news also told me that you were better; but to find that you were perfectly recovered, and to see it under your own hand, will give the greatest pleasure to one who can honestly subscribe himself to this day,

Your very affectionate,

William Cowper."

In reply to this he received in his own words "the most affectionate letter imaginable. Colman", he

says, "writes to me like a brother." ⁵

On the eighteenth of March, 1758, Colman received the degree of master of arts at Oxford. Bath had told him that he might study for this degree if he wished, although Bath did not consider it of any practical use to Colman.

Just two years later Colman produced his first play, Polly Honeycombe, which was presented at Drury Lane most successfully. This farce satirized the sentimentalities of the contemporary novel. The following year The Jealous Wife was performed, and this play made Colman famous. Polly Honeycombe was not acknowledged by Colman when it was produced, for at that time Colman feared the disapproval of the Earl of Bath. By the time that Colman had written his second play he felt more firmly established in play-writing, so he dedicated this play to the Earl of Bath. Colman hoped to gain the Earl's sympathy in this way. While the Earl was not displeased at Colman's writing of this play, he still expected Colman to continue in the practice of law. Colman never abandoned the law while Bath lived.

⁵ Robert Southey, Esq., The Life of William Cowper, Esq. Vol. II pp. 69.

In 1761 the St. James Chronicle was established by Colman with Bonnell Thornton and Garrick co-partners. The leading wits of the day contributed their writings to this paper. It surpassed all rival publications of a similar nature. Colman wrote a series of essays and humorous sketches to aid the success of this newspaper. The paper called The Genius, which was started on June eleventh, 1761 and continued to the fifteenth number, was considered superior to The Connoisseur. According to Peake, "The experience of the writer had ripened; there is more solidity, and the humour is of a cast infinitely more chaste and classical. Colman's occasional contributions were very numerous, and upon every topic -- politics, manners, and the drama." ⁶ The Genius pleased Lord Bath very much.

Colman was first introduced to Garrick by publishing a pamphlet concerning the wrongs of Theophilus Cibber and Macklin. Colman was already considered seriously as a theatrical critic.

Colman took some share in the management of Drury Lane when Garrick and his wife went to Italy. During this time Colman wrote an excellent prologue for Beaumont

⁶ Richard B. Peake, Memoirs of the Colman Family pp. 66.

and Fletcher's Philaster (1763) which he revived with alterations. He also produced his farce The Deuce is in Him (1763).

In July, 1764, Lord Bath died, and left Colman an annuity of 900 guineas a year. Colman no longer felt forced to continue in the profession of the law, and from this time he devoted his talents to his literary and theatrical interests. Colman described the circumstances as follows:

"On his death, his brother, General Pulteney, received me as a friend and gave me to understand that I was un enfant de famille, that must not be overlooked or neglected. He told me that he supposed I should no longer think of the profession to which I had been destined, and made me a present of his chariot. Such a call from the bar was too tempting to be resisted, and I accordingly quitted my tye wig, gown, and band, and my Chambers at Lincoln's Inn." ⁷

Colman's first publication after Lord Bath's death was a translation in blank verse of the comedies of Terence. According to Biographia Dramatica, "Whoever would wish to see the spirit of an ancient bard transfused

⁷ George Colman, Some Particulars of the Life of the Late George Colman, Esq. pp. 10 & 11.

into the English language, must look for it in Mr. Colman's version." ⁸ Colman dedicated the play of the Brothers to James Booth, the conveyancer. Booth was deeply affected by Colman's gesture, and he expressed his emotions in the following letter to Colman:

"My own Labours would never have preserv'd the memory of me, from Oblivion, above half a dozen years, beyond the Grave, but by annexing my Name to so permanent a work, as Mr. Colman's Translation of Terence, you have made my reputation almost immortal. Yet, it flatters me still more, to be thus persuaded, that you love me." ⁹

When Colman was a King's Scholar at Westminster, he had been considered an excellent actor in Terence's comedies. These plays were presented each year just before the Christmas holidays. Bonnell Thornton and Southey congratulated Colman on his translation of Terence. Hazlitt says, "It has always been considered by good judges as an equal proof of the author's knowledge of the Latin language, and taste in his own." ¹⁰

⁸ Baker, *op. cit.* pp. 136.

⁹ Colman, the Younger, *op. cit.* pp. 107.

¹⁰ Epes Sargent, *Introd. to "The Clandestine Marriage"*, Modern Standard Drama pp. vi.

In 1766 Colman purchased a fourth share in the Covent Garden theater. As a result there was coolness between Garrick and Colman. Later, however, they were reconciled, and shared a dinner together at Bath. Colman makes the statement that he "thought it advisable to secure to myself, if possible, some advantages more solid and permanent, than an annuity which was to vanish with my life, and might render it impossible for me to provide for any survivor." ¹¹ As a result of the Covent Garden purchase General Pulteney's friendship cooled. The General, who was brother to the Earl of Bath, had the privilege of leaving the Bath money and Newport Estate to whom he wished. Lord Bath had formerly promised Colman the Newport Estate, but, General Pulteney cancelled Colman's succession to the Newport Estate, and left him an annuity of only four hundred pounds a year. Colman was disappointed.

In 1767 Colman became acting manager of Covent Garden Theater. He had a stormy session in this capacity as jealousies developed among the proprietors. Colman continued to act as manager until the year 1774, when he sold his share to his partners. In spite of the difficulties, Colman operated the theater successfully, and he sold out his share for 5000 pounds more than he had paid for it.

¹¹ Colman, *op. cit.* pp. 14

In 1777 he became proprietor of the Little Theater in the Haymarket. His reputation as a manager was very high, and he was praised for his encouragement to other writers for the stage. He was noted for his ability to discover the talents of his performers and to display them to advantage. Colman purchased the Haymarket on Samuel Foote's retirement. When Dr. Johnson heard of this he foresaw only trouble for Colman, but fortunately, this did not develop.

On the seventeenth of October, 1767, Colman became a member of the Sublime Society of Beefsteaks. This club was founded by John Rich, and men of the theater, letters, and society were members. This society held its dinners at Covent Garden Theatre, and since Colman became manager, his election was to be expected. The purpose of the club was to cultivate fellowship and good cheer. Peake makes the following comment on the club:

"The beef-steaks, arrack punch, and Saturday, all savour very strongly of a visit to the 'Sublime Society of Beefsteaks,' held at that period in Covent-garden Theatre, where many a clever fellow has had his diaphragm disordered, before that time, and since. Whoever has had the pleasure to join their convivial board, to witness the never-failing good-humour which predominated there; to listen to the merry songs, and

to the sparkling repartee, and to experience the hearty welcome and marked attention paid to visitors, could never have cause to lament, as Garrick has done, a trifling illness the following day. This society is still in vigorous existence (1840), and is upwards of a century old. There must have been originally a wise and simple code of laws, which could have held together a convivial meeting for so lengthened a period. The number of members is only twenty-four, and the names enrolled have been those of persons eminent in rank, and talent in various professions. The days of meeting are every Saturday, from November until the end of June." ¹²

Colman was honored still further by his election to Dr. Johnson's "Literary" Club on February fifteenth, 1768. Colman was in demand at clubs because of his wit and vivacity as well as for his dramatic and scholarly abilities. He was a regular attendant of the Club, for he enjoyed it. He appreciated Dr. Johnson's friendship, but he was never intimate with him. Colman's charm as a companion is illustrated in a passage from Byron's Memoirs.

"Let me begin the evening with Sheridan and finish it with Colman. Sheridan for dinner, Colman for

¹² Peake, op. cit., pp. 175.

supper, etc." ¹³.

Colman joined another, more informal group, at Tom's Coffee House. Membership in these clubs demonstrates how active Colman was in the social life of the times.

In 1785 Colman made a new translation of, and commentary on, Horace's Art of Poetry. He explained this difficult poem by a new system. According to Timbs, "Colman received letters congratulatory on his success from Mr. Malone, Dr. Vincent, Dr. Joseph Warton, Bishop Shipley, Bishop Hinchliffe, and Tom Davies, the book-seller, who borrowed a copy from Cadell and wished Colman would let him call it his own." ¹⁴

At this time Colman also wrote prefaces to editions of the works of Beaumont and Fletcher. Their plays appeared in ten volumes, and fifty-three plays were included. In his preface Colman expresses his regrets that these dramatists have been neglected, says that Garrick should have presented some of these plays, and states that Shakespeare's worst plays should not be preferred to Beaumont and Fletcher's best. Colman made a definite

¹³ Leslie Stephen, Editor. Dictionary of National Biography. Vol. XI pp. 393.

¹⁴ John Timbs, Anecdote Lives of Wits and Humorists, Vol. I pp. 352.

attempt to arouse interest in these old dramas.

From the beginning of 1786 to 1789 Colman published several volumes of *Miscellanies* including poetry and prose. His illness incited him to make this collection of his work. He preferred to make his own collection rather than to have some one else do the work after his death. He was afraid that another collector might not be as discriminating as he was. Colman selected his three series of essays, many prologues and epilogues, as well as miscellaneous prose and verse. Colman was famous for his excellent prologues and epilogues.

At the end of the theatrical season of 1785, while at Margate, Colman was stricken with paralysis. Partly recovered, he returned to London. In 1789 he showed definite signs of mental illness. He was cared for at Paddington while his son managed the theater. Colman the elder died at Paddington on the fourteenth day of August, 1794, when sixty-two years of age.

The account of Colman's life helps to explain the evolution of his dramatic works. One can trace his early interest in plays and the theater from his childhood. At Westminster School he saw the plays of Terence performed and he took part in them. While he was studying at Oxford, the Earl of Bath warned him against the theatre. The Earl recognized theater-going as Colman's "favorite diversion."

Two years after he received his master of arts degree from Oxford he produced his first dramatic piece, Polly Honeycombe, A Dramatick Novel in One Act, which was presented on the fifth of December, 1760. Colman preferred straight comedy, and attacked sentimentalism in this, his first play. It appeared anonymously on account of the Earl of Bath's opposition to the theater, and at first, it was thought to be Garrick's. Polly Honeycombe is amusing, for it deals with the craze for sentimental novels. The heroine, who reminds one of Lydia Languish, refuses her parents' choice of a husband with these words: "I hate you; you are as deceitful as Blifful, as rude as the Harlowes, and as ugly as Dr. Slop." The clerk, Mr. Ledger, who is her parents' choice reflects: "She'd make a terrible wife for a sober citizen. Who can answer for her behavior? I would not underwrite her for ninety per cent."

The printed play includes a circulating library list which gives evidence of the spread of the novel since the appearance of Richardson's Pamela. The one hundred and eighty-two titles present a clue to the taste of the time.

Polly Honeycombe was performed fifteen times the first season, and continued to be popular for some years. It was always presented as an afterpiece.

Colman's second production was the five-act comedy, The Jealous Wife. It was presented on February twelfth, 1761, and it was dedicated to the Earl of Bath with praises of his wit. This play was more widely approved than any since The Suspicious Husband (1747). The Jealous Wife was extraordinarily popular. Colman's dramatic fame was established.

As the play was first written it was too long, and Garrick helped Colman in the cutting. In its final form the play is well constructed, well-written, and full of action.

The Jealous Wife is true comedy. It avoids the sentimental. The independent heroine, Harriot, runs away from home to escape Sir Harry Beagle, the horsey young man her father has chosen for her. She goes to the home of her aunt, Lady Freelove, a scheming woman, who attempts to marry her to the foppish Lord Trinket. Charles Oakly, Harriot's true lover, arrives in time to interfere with Lord Trinket. Trinket and Lady Freelove play a trick so that Squire Russet, Harriot's father, and Sir Harry Beagle are impressed into service in the navy.

Mr. and Mrs. Oakly are Charles's uncle and aunt as well as his foster-parents, while Major Oakly is his uncle. Mrs. Oakly's suspicions and jealousies are the despair of her husband who truly loves his wife. The Major urges

Oakly to tame his wife, but it is not until the close of the play that Oakly does this. Mrs. Oakly's suspicions are fanned to a flame by Harriot's arrival at the Oakly home. She seeks refuge there after her experience at Lady Freelove's.

Charles arrives home drunk after despairing of finding Harriot. She goes away with her father she is so disgusted with Charles's behavior. Trinket's scheme and the mistakes of his servant finally turn Harriot to Charles again.

Sir Harry arranges to swop Harriot to Trinket for a horse. At this point the Major aids the lovers by reconciling Squire Russet to their marriage.

Garrick objected to taking the part of Oakly, but finally agreed to it. Garrick said that he wanted a shorter part, such as that of the Major, or Sir Harry, or Charles.

The play was given the best staging and casting possible. Mrs. Pritchard appeared as Mrs. Oakly, Mrs. Clive as Lady Freelove, Yates as Major Oakly, King as Sir Harry Beagle, O'Brien as Lord Trinket, Palmer as Charles, and Moody as Captain O'Cutter.

The costumes were colorful and most attractive. Major Oakly wore a military hat and white feathers, blue jacket with scarlet and gold facings, buff pantaloons,

military boots, and cane. Oakly's costume consisted of a black coat, waistcoat, and breeches, silk stockings, and shoes. Charles wore a dress hat, blue dress coat, white pantaloons, white silk stockings, and shoes. Lord Trinket was resplendent in a dress hat, purple velvet and gold coat with gold spangles, white satin waistcoat with spangles, white satin breeches, white silk stockings, shoes and buckles, and sword. Mrs. Oakly was dressed in a white or light-colored silk or satin dress, tastefully trimmed, and fashionable hat. Harriot wore white trimmed with lace, and white satin riband.¹⁵ The other characters wore similar and equally effective costumes.

The Jealous Wife was performed twenty times in the spring of 1761. It was a stock piece for over a century. It was translated into French by Mme. Riccoboni and into German by J. C. Bode. In America it was first performed in 1769 and it continued to be popular for the next century. In 1837 this note appeared, "One knows what to expect of Ellen Tree: Beatrice, Ion, Viola, Rosalind, Mrs. Oakly; what could be lovelier than a week of such charm in the keeping of the most exquisite actress of her time?"¹⁶

¹⁵ Samuel French, editor. Introd. to "The Jealous Wife". French's Standard Drama pp. vi.

¹⁶ George C. D. Odell, Annals of the New York Stage Vol IV pp. 196.

This signifies the position The Jealous Wife held in the theatrical repertoire of this period.

In 1846 the Keans made an appearance in America. According to Odell, "The conquering Keans began a second term on October 5th, in The Jealous Wife - Mr. Kean's first appearance in New York as Oakley (usually so spelled in the bills)".¹⁷ The Jealous Wife alternated with Two Gentlemen of Verona throughout the week. As a consequence of their performance this criticism appeared,

"The critic of the Albion, usually so interested in what seemed to him of importance in the theatre, devoted considerable space to a discussion of The Jealous Wife, and apologised for having left but small space at the end of his article for the Shakespeare play."¹⁸ The Jealous Wife was performed in America as late as 1890.

The plot of The Musical Lady was originally a portion of The Jealous Wife which was cut by Garrick as surplus material. It was performed successfully at Drury Lane Theatre on March sixth, 1762. In this farce "the folly of pretending to a fine ear, without a true taste

Charles Gurney. Many parts were cut and the play within

¹⁷ Ibid., Vol. V pp. 250.

¹⁸ Ibid., Vol. V pp. 250.

¹⁹ Peaks, pp. 515. pp. 53.

is justly exposed to ridicule." ¹⁹ The contemporary enthusiasm for Italian music and manners is ridiculed effectively. This two-act farce is one of Colman's most amusing short plays being witty and satirical. The hero's and heroine's parts are excellent comedy.

The Deuce is in Him is another attack on sentimentalism. This farce, which was produced on Friday, November fourth, 1763, was highly successful. Sources were Marmontel's Tales, and the story of Mademoiselle Florival, skillfully interwoven.

Colman believed that his contemporaries neglected the Lesser Elizabethans badly. To revive interest Colman made an adaptation of Philaster by Beaumont and Fletcher. Colman cut the ribaldry and obscenity in the play so that it could be presented to an eighteenth-century audience. He tried to make few changes, especially in the poetic language, but altogether he cut the play about a third. This play appeared in October, 1763.

A Midsummer Night's Dream had been altered by Garrick before he left London. It included thirty-three songs written for the most part by Messrs. Smith and Charles Gurney. Many parts were cut, and the play-within-the-play was eliminated. Since it was a failure, Colman

¹⁹ Peake, op. cit. pp. 69.

revised it with the title A Fairy Tale, and it was presented on November twenty-sixth, 1763. Colman's version was successful.

Colman and Garrick began the comedy, The Clandestine Marriage, in 1763 before Garrick's absence from London. For various reasons it was not completed until the latter part of 1765. Three acts of The Clandestine Marriage had been written before September, 1763. It was finished by November, 1765.

The inspiration for this comedy was Hogarth's series of six paintings called Marriage a-la Mode. The play was composed of an alternation of sentimental and satirical scenes. It was a compromise between the old and the new taste. Contrasts in character add interest to and enliven the comedy.

The authors were specially troubled by the conclusion of the play. Garrick is credited usually with solving the problem of the denouement, while Colman is given credit for most of the rest of the play. Colman and Garrick quarreled about each one's share in the play, but no public avowal was ever made by either one, so that the answer to the question is still unknown.

George Colman the Younger, published an explanation of what he believed the authors' method to be and what share he thought each could claim. He denied that Garrick

created the character of Lord Ogleby. He gave his father credit for the larger share in this production. Garrick, however, was evidently necessary to improve the dialogue and to solve the plot. Colman says in the preface that each author "considers himself as responsible for the whole."

The Clandestine Marriage was performed on February twentieth, 1766. It ran for nineteen performances. The cast was splendid. This play continued in popularity for years afterwards, leading actors and actresses delighting in the parts. It was translated into French and German, and it was made into an Italian opera. The opera was presented at the Haymarket in January, 1794.

Gosse describes this play as "now wholly neglected, but worthy of revival as much on the stage as in the study."²⁰ Hazlitt says, "It is nearly without a fault; and has some lighter theatrical graces which I suspect Garrick threw into it. Canton is, I should think his; though this classification of him among the ornamental parts of the play, may seem whimsical. Garrick's genius does not appear to have been equal to the construction of a solid drama; but he could retouch and embellish with

²⁰ Edmund Gosse, A History of Eighteenth Century Literature, pp. 318.

great gayety and knowledge of the technicalities of his art." ²¹

According to Nicoll, "It stands the test of time, preserving its freshness even yet, when the manners depicted have long since disappeared." ²²

While the authors are accused of stealing the three main characters from James Townley's farce, False Concord, the contrast between the characters in the two plays is too great to detract anything from the authors of The Clandestine Marriage. False Concord was a complete failure.

The English Merchant appeared at Drury Lane in February, 1767. This comedy was adapted from Voltaire's L'Ecossaïse, and is Colman's most sentimental comedy. However, the sentimentalism was not invented by Colman. Unlike his former plays the scenes are not comic. The emphasis in this play is on pity and sympathy rather than on laughter. For this reason it was especially popular with readers. It was performed fourteen times during the season. In comparison with The Jealous Wife and The Clandestine Marriage it was not a great success.

²¹ Sargent, op. cit. pp. vii.

²² Allardyce Nicoll, Hist. of Late Eighteenth-Century Drama pp. 168.

The farce, The Oxonian in Town, was presented on the seventh of November, 1767. The play was criticized by some Irishmen who thought that their country was slandered since the scoundrels in the play were Irish. Colman offset this opposition by publishing extracts from the play praising the Irish people. The play ran for twenty-one performances, but it was not published for two years.

On February twentieth, 1768, Colman produced his alteration of Shakespeare's King Lear. Colman tried to improve Nahum Tate's version of the play, which had been popular for so many years. Colman restored much more of the Shakespearean verse and omitted the Tate love story. He wished to restore the character of the fool, but feared that it would not be tolerated by the audience. As it was, Colman's version was not popular with the eighteenth-century audience.

To please his friend Thornton, Colman translated The Merchant by Plautus. This was included in Thornton's edition of the plays of Plautus. Thornton had been inspired by Colman's Terence to translate Plautus's plays.

On October seventh, 1769, Man and Wife, or The Shakespeare Jubilee was presented. The setting of this play was Stratford, and much of the dialogue concerned Shakespeare. Between the acts a pageant was presented

exhibiting the characters of Shakespeare and "a representation of the Amphitheatre at Stratford." As a result of this commemoration fifteen Shakespearean plays were presented early in the season.

Due to the popularity of musical performances Colman wrote The Portrait, a burletta, with music by Dr. Arnold. It was produced on the twenty-second of November, 1770. The inspiration for this was Italian comedy. The Portrait was very popular.

On November twelfth, 1771, The Fairy Prince appeared for twenty-two consecutive nights. Colman borrowed from Ben Jonson's Masque of Oberon, and he used songs written by Dryden, West, and Dr. Orne. The Fairy Prince was written because of interest in the installation of the Knights of the Garter.

An Occasional Prelude was written by Colman to introduce the actress, Miss Barsanti. The device used was imitated by other writers.

In 1773 Colman's version of Comus appeared. This eliminated the didactic elements of Milton's work. The play was two acts in length, having less than three hundred lines. Colman added choruses and dances. The alterations were made to fit Dr. Arne's music and to meet the public demand for novelty.

On December sixteenth, 1773, Colman produced an alteration of Gay's work called Achilles in Petticoats. The masculine and feminine roles of Gay's opera Achilles were interchanged. This device was very popular at the time it was presented.

The Man of Business was produced on the thirty-first of January, 1774. This full-length comedy ran for thirteen nights. It was not very successful as the plot was too complicated. Colman used many sources.

Three of Colman's plays appeared in 1776. After finishing his duties at Covent Garden, Colman adapted Ben Jonson's Epicene, or The Silent Woman. On January thirteenth, 1776, this adaptation was presented. Jonson's play was shortened by one-third. The adaptation was not a success. The Spleen, or Islington Spa was produced at Drury Lane on March seventh, 1776. The sources of this amusing, two-act farce are Moliere's Malade Imaginaire and a character in Johnson's Idler. This farce included satire on the newspapers. It was not very successful.

New brooms! An Occasional Prelude was produced on September twenty-first, 1776. It is a comic sketch concerning Sheridan, the retirement of Garrick, and the popularity of opera.

On June nineteenth, 1777, Colman presented Gay's opera Polly with revisions. This was not a success.

During the same summer Colman produced The Sheep-Shearing, which was adapted by Colman from The Winter's Tale. Songs were added, and several roles were shortened, but the alteration was unsuccessful. Another revision presented the same season was The Spanish Barber. This was more successful than either Polly or The Sheep-Shearing, and it was repeated frequently for some years.

Three more of Colman's plays were produced in 1778. The Female Chevalier, another alteration, was presented on May eighteenth. The source of this play was Taverner's The Artful Husband. This play, which used the popular device of the breeches part, was acted seven times. The Suicide appeared on the eleventh of July. It is a satire on the fashion of suicide, and it was performed nineteen times that summer. Bonduca, an adaptation of a Beaumont and Fletcher play, was performed twelve times in the summer of 1778. Purcell music was introduced into the songs and choruses.

On the thirty-first of August, 1779, a more important play of Colman's appeared,-- The Separate Maintenance. This comedy of high society is very amusing.

Colman presented another short piece on May thirtieth, 1780, called The Manager in Distress. It included satire on the vogue of debating societies. During the first summer it was performed twenty-six times. Another

short piece appeared on the second of September called The Genius of Nonsense. This effective satire concerned the famous quack, Doctor Graham. Graham threatened a libel suit, but he was unable to get evidence.

Preludio appeared on the eighth of August, 1781. This prelude ridiculed opera.

Colman revised Lillo's tragedy Fatal Curiosity, and presented it on the twenty-ninth of June, 1782. It was performed ten times. Although Colman attempted to reduce the horror, it was still objectionable to many people.

Colman wrote three more plays. In 1784 he presented The Election of the Managers, a burlesque on a recent election. The play ran for several nights until there was too much interference from the audience. In 1786 Colman adapted Atkinson's comedy The Mutual Deception, calling it Tit for Tat. Colman cut out the subplot in the former play, and the result was successful. His last work was a burletta, Ut Pictora Poesis, adapted from a Hogarth portrait.

Colman's first work was his best work. All of his early plays are attacks against sentimentalism. The plots are effective, and the laughter and wit delightful. The two plays, The Jealous Wife and The Clandestine Marriage, were dramatic masterpieces of their time. It is true that

there were some sentimental parts in the latter, but the first was true comedy. They are true pictures of the times. Colman's early farces and The Jealous Wife are powerful pieces full of life and zest. Unfortunately, his plays after 1766 are lacking in this quality. He never recaptured his early mood of the true, comic spirit. No one knows exactly what the cause of his decline in play-writing was. It is supposed, quite generally, that Colman's duties as a manager demanded most of his attention, or perhaps he lost his early inspiration. However, all of his work was well above average, and his attempt to work up interest in the Elizabethans is noteworthy.

In order to understand the significance of Colman's early comic plays, especially The Jealous Wife, it is necessary to survey the spirit of the age,-- to review the rise of sentimentalism.

The dominant spirit of the eighteenth century in all forms of English literature was sentimentalism. This spirit first made its appearance in the drama, and later crept into the various other types of expression. English dramatic history changed in January, 1696, with the opening of Colley Cibber's comedy Love's Last Shift, or the Fool in Fashion. The audience came for amusement, but was forced to tears by this exhibition of sentimentalism. The play concerned the reconciliation of a husband who had gone

astray, but who repented and was reunited with his wife. This play was a novelty because it showed faith in the impulses of ordinary middle-class people. According to Bernbaum, "Confidence in the goodness of average human nature is the mainspring of sentimentalism."²³

Previously to this, whenever ideal persons were to be presented on the stage they were placed in a remote background. Perfect characters were a part of romantic drama. They were to be expected in an unreal atmosphere. In eighteenth-century drama virtuous people were placed in the circumstances of every day life. Sentimental drama implied that human nature could be perfected by an emotional appeal. People's actions were so portrayed that admiration was aroused for their good qualities and pity for their misfortunes. In sentimental comedy people fought against all kinds of distresses, but were rewarded finally with happiness. In the domestic tragedies of this time the virtuous characters were overcome by catastrophes for which they were not accountable.

Those who defended sentimental drama found sensibility even in classical models of the drama. Richard Steele found sensibility in the plays of Plautus and Terence even though seventeenth-century critics had been

²³ Ernest Bernbaum, The Drama of Sensibility pp. 2.

aware of only the comic elements. Later critics backed up Steele in his contention. Plays of Terence and Plautus were made over into sentimental plays, but the originals were merely comic. A true sentimentalist, however, could remake them into sentimental comedies, and his criticism of them was affected by his own temperament.

Even though sentimentalism was at the height of its power during the eighteenth century, there had been occasional expressions of sentimental drama in the sixteenth and early seventeenth centuries. Both in England and in France there had appeared early dramas with domestic themes which had been treated sentimentally. In both countries the morality play had been the forerunner of the sentimental comedy. The prodigal son was often represented in this type of play. The eighteenth-century sentimental drama made up a large proportion of the plays of the time, and their sentimentalism was conscious. Similar Elizabethan plays were few in number, and their sentimentalism was rather unconscious. No general sentimental movement in other fields of literature accompanied them. However, these domestic plays did show sorrowful scenes and virtuous characters. In Restoration comedy distrust of human nature was deeply fixed. Consequently, when sentimental comedy appeared in 1696 the result was revolutionary.

Even though Love's Last Shift marks the rise of sentimental comedy, much of it was written like Restoration comedy. Some of the characters were common, satiric types. The theme was usual,-- a husband's infidelity. The plot was resolved, however, on principles opposed to the true comic spirit. The heroine is a virtuous woman. The hero, though wayward, is good at heart. Amanda's virtue triumphs through an appeal to pity. Cibber adapted his play to the taste of the audiences, for there was a definite demand for a sentimental representation of life. The play was a big success, and it continued in popularity for over half a century.

Farquhar, a writer of true comedy, followed in Cibber's footsteps by writing the sentimental comedy The Twin Rivals (1702). Richard Estcourt, an actor in the company with Cibber, wrote the sentimental comedy, The Fair Example, in 1703. In this play love is sacrificed to duty.

In Steele's first play The Funeral (1701) there are sentimental touches, but the main part of the play is true comedy. On December second, 1703, Steele's first sentimental comedy was presented, The Lying Lover. Steele believed in attacking vice by horrifying the public with its evil consequences. Steele extolled pity as divinely inspired, while laughter, he believed, was the result of

pride and scorn. However, the largest proportion of The Lying Lover was truly comic.

Of the four sentimental plays mentioned only the first was really successful. The popularity of this type of play was established with the appearance of Cibber's play The Careless Husband. The sentimental Lady Easy dominates this play. Her husband is reformed by her virtue.

These early plays are interesting to the reader because they were the first examples of literature which interpreted every day life in a sentimental manner. Rowe's tragedies do include sentimental tendencies, but Rowe avoided the pathetic representation of ordinary domestic life. The most important literature from 1696 to 1704 was classical and satiric. The first expressions of sentimentality were awkward and inexpressive.

The first writer of sentimental comedies seemed to do so rather unconsciously, and all of them wrote true comedy as well. As a result of their work, the tradition that the pathetic must be omitted from comedy was broken, as well as the principle that virtuous characters belonged only to romantic drama. A number of stock characters were created who were afterwards copied. Among them were the loyal wife, the faithful maiden, the repentant prodigal, the generous friend, and the wayward husband. These characters expressed virtuous sentiments, and behaved so.

nobly in emotional situations that the audience was moved to tears. A new world of pity, love, and virtue was portrayed.

Sentimentalism appeared in domestic tragedy as well as comedy. The anonymous work, The Rival Brothers, first appeared in 1704. It is very similar to the sentimental comedy with the exception of the denouement. The catastrophe occurs as the result of an accident, but the intention in this case was virtuous. Fate is important in sentimental tragedies. The heroes and heroines were too virtuous to deserve a tragic end.

Mrs. Centlivre wrote an early sentimental comedy,-- The Gamester (1705). Steele's The Tender Husband (1705) was also sentimental in part. Some sentimentalism is apparent in Farquhar's The Beaux Stratagem (1707). These plays did not develop the scope of this genre.

Sentimentalism was advanced by the appearance of Cibber's The Lady's Last Stake (1707). Although this play contains comic scenes, generally speaking it is serious. It concerns a wayward husband, and it condemns gambling. It has long, sentimental passages. In this play an idealist is introduced who protests against vice and applauds virtue. He seeks nothing for himself, opposes villainy, and aids the virtuous. The introduction of this type by Cibber was a real contribution to sentimentalism.

After the year 1709 sentimentalism spread beyond the confines of the drama. It appeared in the Tatler and Spectator papers of Richard Steele, and in the philosophical writings of Lord Shaftesbury. The Tatler and The Spectator were written to improve morals. Often social deficiencies were reproved by appeals to virtue rather than by the usual method of ridicule. Steele condemned true comedy in some of his dramatic criticisms. He believed that it was the purpose of literature to make virtue attractive.

Steele had definite ideas about domestic tragedy. He believed that tragedy was an accident of virtue. He was opposed to the idea that tragedy should deal exclusively with the great. Steele wrote numerous tales of sentimental tragedy which introduced this type of literature to the large reading public of his time.

Anthony Ashley Cooper, Earl of Shaftesbury, was influenced by sentimental emotions. Unlike Cibber and Steele, he was an aristocrat, but he shared their ideas and feelings. He developed a new philosophy which had a profound influence on people. His influence affected the aristocratic and academic classes which had been untouched by this new doctrine of feeling. He believed that mankind was part of a larger whole which deserves worship. The

"Spirit of Nature"²⁴ was to him the basis of faith. He believed that the benevolent and altruistic emotions were inborn. The spread of Shaftesbury's ideas helped in the development of the sentimental drama. Shaftesbury's philosophy convinced many playwrights that they should continue to invent benevolent characters.

Sentimentalism advanced slowly after its appearance in periodicals and in philosophy. Bernard de Mandeville attacked it in The Fable of the Bees. It was also attacked by Joseph Butler in Sermons on Human Nature. The best literature produced from 1709 until 1728 was written by Pope, Swift, and Defoe who were not sentimentalists. Addison wrote the sentimental comedy The Drummer, which was produced in March, 1716. Even though it was successful, Addison would not acknowledge that the play was his.

The Fatal Extravagance by Aaron Hill was the first sentimental, domestic tragedy. Sentimentalism was firmly enough entrenched by this time so that audiences welcomed a domestic tragedy written in the same spirit.

By the time that Steele's The Conscious Lovers appeared in November, 1722, the sentimental comedy had become a fixed type. This popular play ran for eighteen nights and was popular for years afterwards. The Provoked

²⁴ Ibid., pp. 116.

Husband, started by Vanbrugh, but revised and completed by Cibber, was more successful than The Conscious Lovers. It ran for twenty-eight performances, and continued to be played for about a century.

In 1730 James Thomson's poem The Seasons appeared, which shows the influence of Shaftsbury. Sentimentalism was appearing in another type of literature.

There were more sentimental dramas produced from 1729 until 1732 than true comedies in spite of the fact that Fielding was prominent at this time. Lillo started producing sentimental plays during this period. Silvia, or the Country Burial was his first. The London Merchant, or the History of George Barnwell appeared in 1731. This is the best known domestic tragedy of the eighteenth century. Johnson's Caelia, or the Perjured Lover followed. The heroine of this play endured the worst of distresses, and was altogether pathetic.

During the fourth and fifth decades of this century sentimentalism became a part of the poetry and the novel of the period. The poets of this era spread the teaching of sentimentalism including "the moral power of natural beauty, the innocence of the state of nature, the superiority of emotion to intellect both in life and in literature, and the inhumanity of unkindness toward man and beast." ²⁵

²⁵ Ibid., pp. 164.

During the same period came the popularity of the sentimental novel introduced by Samuel Richardson, the author of Pamela (1740) and Clarrisa Harlowe (1748). These novels imitated the sentimental tale and drama. Richardson developed further the movement started by the dramatists. His subjects, plots, morals, and characters were all sentimental in appeal. Even Fielding, who satirized sentimentality, included touches of it in his novels.

At this period of very definite sentimentality in poetry and in the novel true comedy was deteriorating to the lowest point. The Licensing Act of 1737 discouraged the appearance of superior drama. Comedy was becoming decadent through sentimentalism, which was becoming an extremely strong force.

The sentimental drama from 1732 to 1750 could not compare with the sentimental poetry or novel produced during the same period. While the drama had been the first form of literature to introduce sentimentalism, other forms were now assuming the leadership. The long novel with slow movement was a better vehicle to record the changes in emotion. At the same time, however, excellent French sentimental comedies were being produced.

During this period of rather poor sentimental plays a reaction set in against sentimentality. There was a strong revival of the comic spirit. A new set of play-

wrights,-- Samuel Foote, Arthur Murphy, and George Colman raised comedy to a higher level.

Colman's early work is true comedy with the genuine comic spirit. His first play, Polly Honeycombe, is a reaction against the sentimental school, and it anticipates Sheridan's Rivals. Colman's second play, The Jealous Wife, is also true comedy. It was the most popular one of its day. It reminds one of Restoration comedy, but it is on a higher moral plane than the Restoration plays. The Jealous Wife continued to be tremendously popular for more than a century. It was performed at the Haymarket as late as 1903. A play such as The Jealous Wife proves that the comic spirit in the late eighteenth century was by no means dead.

There has been a tendency among critics to exaggerate the scarcity of the comic spirit before Goldsmith and Sheridan. The appearance of The Jealous Wife proves that Goldsmith was not the first one to change comedy from tears to laughter. As a matter of fact, Goldsmith and Sheridan were but two out of many who passed on to modern times the traditions of early comedy. Nicoll believes that Sheridan was "merely carrying on a movement which can be traced from Elizabethan times to the present day." ²⁶

²⁶ Nicoll, op. cit. pp. 171.

The Jealous Wife is a definite part of that movement.

MAJOR SOURCE -- TOM JONES

The major source of The Jealous Wife is acknowledged by Colman to be Tom Jones. In his advertisement Colman stated the following: "The Use that has been made in this Comedy of Fielding's admirable Novel of Tom Jones must be obvious to the most ordinary Reader."¹ Although Colman made this statement, I do not agree altogether with him. He was aware that he had borrowed ideas from this novel, so that he supposed all readers would see the resemblance immediately. Personally, I do not think that a reader would observe the fact if Colman did not call attention to it. He borrowed such a small portion of Tom Jones for his play, made so many changes in plot and character, and wove so many other details into the finished play that I do not think that this source is so obvious to most readers.

Colman used the leading characters in the novel, but they have secondary roles in the play. Tom Jones becomes Charles Oakly in the play, and Sophia becomes Harriot. Mr. and Mrs. Oakly are the leading characters in The Jealous Wife; but they did not originate in Tom Jones.

¹ Bettelton and Case -- Brit. Dram. P. 676.

CHAPTER II

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The novel is long, with a well constructed, but far from simple plot. Colman used just a few incidents from it, and most of these occur in the latter part of the story. The history of Tom Jones is traced from his birth; but Colman utilized mostly, some of the incidents following Tom's disinheritance by Squire Allworthy and Sophia's escape from her father and Blifil.

Colman modelled a number of his characters on Fielding's. The parallel characters in novel and play include the following: Sophia and Harriot, Tom Jones and Charles Oakly, Mr. Blifil and Sir Harry Beagle, Lord Fellamar and Lord Trinket, Lady Bellaston and Lady Freeloove, Squire Western and Russet. Sophia and Harriot are the runaway girls who try to escape unwanted lovers forced on them by their fathers. Tom Jones and Charles Oakly are the young men who are truly loved by the girls. Both are good-hearted, but erring. Mr. Blifil and Sir Harry Beagle are the odious lovers. Lord Fellamar and Lord Trinket are fashionable fops. Lady Bellaston and Lady Freeloove are London hostesses of questionable character. Western and Russet are the fathers of the girls. They are rough, country gentlemen.

Both novel and play have similar settings. Russet, Harriot's father, is a country gentleman, and the reader is soon made aware of the fact that Harriot is a country girl.

Lady Freelove makes fun of her. In the play, the action takes place in London, but references are made to various happenings which occurred previously in the country. The largest part of the novel, Tom Jones, takes place in the country. Squire Western and Squire Allworthy have adjoining estates. Tom, Blifil, and Sophia were brought up in the country.

All of the action in The Jealous Wife takes place in London. The Oaklys and Lady Freelove live in London. Sir Harry Beagle and Squire Russet come to London in pursuit of Harriot, and stop at the Bull and Gate Inn at Holborn. Sophia, Tom Jones, Squire Western, Squire Allworthy, and Blifil all come to London. Sophia stays with Lady Bellaston, but Tom and Partridge stop at the Bull and Gate Inn at Holborn when they first arrive. Colman borrowed the name of this inn, for no doubt it seemed like a most appropriate place for the rustic Sir Harry Beagle and Squire Russet to stop at.

As far as the plot itself is concerned, Colman borrowed one main incident from Tom Jones. This was the scene in which the young heroine managed to escape ravishment by an interruption. Colman borrowed the main idea, but he worked out the incident quite differently from Fielding. A minor incident utilized by Colman was the impressment. In this case Colman developed rather fully

a suggestion that he found in Tom Jones.

In the novel, Sophia ran away from home to escape being forced to marry the detestable Blifil. She sought refuge at the home of Lady Bellaston, a distant relative of hers. Tom, who was disinherited by Squire Allworthy due to Blifil's treachery, also came to London, and he tried to find Sophia. Lady Bellaston, hearing of Tom's attractiveness, decided to keep him for herself. In order to carry out her purpose she planned to have Sophia ravished by Lord Fellamar who had fallen in love with her. By using trickery Lady Bellaston had Sophia meet Lord Fellamar alone in her house. However, just as Lord Fellamar was about to ravish Sophia, in rushed Squire Western, the girl's father. The squire's interruption is described as follows in the novel:

"But a more lucky circumstance happened for poor Sophia: another noise now broke forth, which almost drowned her cries, for now the whole house rang with, 'Where is she? D--n me, I'll unkennel her this instant. Show me her chamber, I say. Where is my daughter? I know she's in the house, and I'll see her if she's above ground. Show me where she is.' At which last words the door flew open, and in came Squire Western, with his parson and a set of myrmidons at his heels."

² Henry Fielding -- Tom Jones Pp. 703.

Charles In The Jealous Wife Harriot ran away from home to London to escape marrying Sir Harry Beagle, her father's choice for a husband. She found refuge at the home of her aunt, Lady Freelove. While Harriot was there Lord Trinket called on Lady Freelove and found Harriot most attractive. Lady Freelove left the room to go to the door, and Lord Trinket decided to ravish Harriot while he had the opportunity. Luckily Charles, Harriot's true love, appeared on the scene to stop proceedings.

Charles. "What do I hear? My Harriot's voice calling for help? Ha! (Seeing them) Is it possible? Turn, ruffian! I'll find you employment.

(Drawing)

L. Trink. You are a most impertinent scoundrel, and I'll whip you through the lungs, 'pon honor.

(They fight, Harriot runs out screaming Help! etc.)³

While there is a similarity between these two scenes, they are by no means alike. In Tom Jones Lady Bellaston had planned the meeting of Sophia and Lord Fellamar, and Squire Western interrupts. In The Jealous Wife Lady Freelove leaves the room by chance, and Lord Trinket takes it upon himself to attempt ravishment.

³ Nettleton & Case -- Brit. Dram. pp. 690.

Charles, rather than Harriot's father, interrupts.

In Tom Jones the ravishment scene comes as a climax to a plot that has been slowly developing. Lady Bellaston had arranged to meet Tom at a masquerade, she had kept Tom to satisfy her desires, and she had encouraged Lord Fellamar in his pursuit of Sophia so that she would cease to be a rival. Lady Bellaston informed Lord Fellamar that he had a rival, and that it was necessary that something be done immediately. She described the rival as a mean, beggarly fellow. That evening Lady Bellaston played a trick on Sophia to convince Lord Fellamar that action must be taken immediately. Lady Bellaston had a young man tell a story to the effect that Jones had been killed in a duel. After Sophia had fainted, Fellamar was convinced that the case was serious. The next night at seven Lady Bellaston planned to have Sophia meet Lord Fellamar, and at the same time every one else was to be removed out of hearing so that Fellamar might ravish Sophia. The scheme was not carried to its conclusion because of the interruption by Squire Western.

In The Jealous Wife the ravishment scene was brought about on the spur of the moment. Lord Trinket decided to make the most of his opportunity when Lady Freelove left him alone with Harriot because of the arrival of Lady Formal and Miss Prate.

As for the impressment, Colman used the idea found in Tom Jones, but he developed this fully; whereas, in the novel, the impressment of Tom Jones was suggested by Lady Bellaston, but it was never carried out. The afternoon after the planned ravishment of Sophia Lord Fellamar called on Lady Bellaston to tell her of his passion for Sophia. Lady Bellaston encouraged him in his plan of marriage by saying that when the squire was sober he would probably agree to the match. She suggested that Fellamar have Tom pressed into service and put on a ship. She assured him that since Tom was a vagabond he would be eligible for impressment. Lord Fellamar employed a gang who followed Jones to Mrs. Fitzpatrick's house, and waited for him to come out so that they could make him their prisoner. As it happened, things did not develop as the impressment gang had anticipated. Mr. Fitzpatrick met Jones just as he was coming out of Mrs. Fitzpatrick's house, and accosted him out of jealousy; so the two men fought and Fitzpatrick was badly wounded. The novel continues thus:

"At this instant a number of fellows rushed in and seized Jones, who told them he should make no resistance, and begged some of them at least would take care of the wounded gentleman. The military captain was

'Ay,' cries one of the fellows, 'the wounded gentleman will be taken care enough of; for I suppose

he hath not many hours to live. As for you, sir, you have a month at least good yet.' -- 'D--n me, Jack,' said another, 'he hath prevented his voyage; he's bound to another port now; and many other such jests was our poor Jones made the subject of by these fellows, who were indeed the gang employed by Lord Fellamar and had dogged him into the house of Mrs. Fitzpatrick waiting for him at the corner of the street when this unfortunate accident happened.

The officer who commanded this gang very wisely concluded that his business was now to deliver his prisoner into the hands of the civil magistrate. He ordered him therefore, to be carried to a public-house, where, having sent for a constable, he delivered him to his custody." ⁴

From the above description one sees that Jones never was pressed into service, but was imprisoned instead because of the wounding of Fitzpatrick.

Colman developed the character of Captain O'Cutter to carry through the impressment in the play. Captain O'Cutter secured his post of a regulating captain through the influence of Lord Trinket. Lady Freelove had suggested the appointment to Trinket. The blustery captain was

⁴ Fielding, *op. cit.* pp. 777.

willing to do anything to oblige his benefactors, but, unfortunately, his ability did not match his zeal. Trinket told O'Cutter that he might do him a favor. The latter responded with enthusiasm.

O'Cut. "A favor, my lord! Your lordship does me honor. I would go round the world, from one ind to the other, by day or by night, to sarve your lordship, or my good lady here. L. Trink. Dear Madam, the luckiest thought in nature. (Apart to Lady Freelove.) The favor I have to ask of you captain, need not carry you so far out of your way. The whole affair is, that there are a couple of impudent fellows at an inn in Holborn, who have affronted me, and you would oblige me infinitely, by pressing them into his Majesty's service. L. Free. Now I understand you. Admirable!"⁵

Lord Trinket decided to have O'Cutter press Beagle and Russet into service for a few days, so that he might have the opportunity to carry away Harriot. Trinket assured O'Cutter that the men he wanted impressed were his grooms. O'Cutter had feared that they might be freemen of the city,

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Nettleton & Case --op. cit. pp. 693.

and he might get into trouble by impressing them. Trinket offered to take O'Cutter to the place. O'Cutter said that he would bring along several other boys to help. Trinket also told O'Cutter that he had been offended in a point of honor, and asked him to carry a letter to the offender. O'Cutter agreed to do this.

The plan of delivering letters to Charles and Lady Freeloove was Colman's own idea. By means of this device Colman was enabled to resolve the plot. The uneducated captain mixed the letters and delivered them to the wrong parties. Charles received the letter intended for Lady Freeloove, so that he was given an advance hint that trouble was in store for Harriot. He hurried to find Harriot at the inn, and prevented Trinket from carrying her away. Lady Freeloove received the letter intended for Charles. She realized that O'Cutter had blundered, and determined to desert Trinket if it proved to be the expedient thing to do.

By means of the letters Charles was able to prove to Russet that he and Harriot were innocent as far as the impressment was concerned. The letters also proved the treachery of Lord Trinket and Lady Freeloove.

While the impressment plan is far-fetched, and the least admirable part of the play, it did lead to a laughable situation at the end of the play. The resemblance

between the incident in novel and play is very slight indeed.

While the two occurrences already described are the most apparent ones that Colman used from Tom Jones, there are a number of minor resemblances that may be noted.

1. Both girls were displeased with their lovers when they arrived in London. Charles makes the reader aware of this fact by his complaint to Major Oakly.

Charles. "How miserable I am! If I had not offended her, by that foolish riot and drinking at your house in the country, she would certainly at such a time have taken refuge in my arms." ⁶

Sophia was displeased with Tom because of his behavior at the inn at Upton. She had been furious when she had heard that he had spent the night with Mrs. Waters. Also, Partridge had talked most indiscreetly, and Sophia had blamed the reports she had heard on Tom. Wherever Partridge travelled with Tom he entertained the kitchen-folk with tales of his master and Miss Sophia Western. Consequently Sophia was led to believe that Tom was talking freely about her wherever he went. This displeased her greatly.

⁶ Nettleton & Case. *op. cit.* pp. 682.

Susan, the maid at Upton, gave an account of what Partridge said of Sophia. 'He told us, madam,' said Susan, 'though to be sure it is all a lie that your ladyship was dying for love of the young squire, and that he was going to the ward to get rid of you.'

.....

After Susan had given her information, Sophia spoke to Honour as follows:

"That she never was more easy, than at present. 'I am now convinced,' said she, 'he is not only a villain, but a low despicable wretch. I can forgive all rather than his exposing my name in so barbarous a manner.

That renders him the object of my contempt. Yes, Honor, I am now easy; I am indeed; I am very easy; and then she burst into a violent flood of tears."⁷

Thus both young men were in the bad graces of the young women they admired on their arrival at London. Charles had erred by getting drunk and by talking extravagantly. Tom had been indiscreet in his relations with other women. Also, he was accompanied by the loquacious Partridge who knew no more than to boast indiscriminately of his master and Miss Sophia Western.

2. Both girls refused to marry as their fathers

wished them to; but in all other things they were obedient. After Sir Harry Beagle had proposed to Harriot, she expressed herself as follows:

Harriot. "How much trouble has this odious fellow caused both to me and my poor father! I never disobeyed him before, and my denial now makes him quite unhappy. In anything else I would be all submission; and even now, while I dread his rage, my heart bleeds for his uneasiness. I wish I could resolve to obey him." ⁸

Harriot's attitude may be traced to Sophia's in Tom Jones. When she and her father were talking together following Fellamar's formal proposal of marriage Sophia said, "If my father's life, his health, or any real happiness of his was at stake, here stands your resolved daughter; may Heaven blast me if there is a misery I would not suffer to preserve you! -- No, that most detested, most loathsome of all lots would I embrace. I would give my hand to Blifil for your sake." In regard to Tom Jones Sophia said, "I will give you the most solemn promise never to marry him, nor any other, while my papa lives, without his consent. Let me dedicate my whole life to your service;

⁸

Nettleton & Case, op. cit. pp. 702.

let me be again your poor Sophy, and my whole business and pleasure be as it hath been, to please and divert you."⁹

3. Both odious lovers were interested in adjoining estates. Sir Harry Beagle was just as enthusiastic about acquiring Harriot's estate as he was about marrying her. "Her estate joined to my own," says Sir Harry, "I would have the finest stud and the noblest kennel in the whole country."¹⁰ Colman's source for this idea was Squire Western's enthusiasm for having the estates joined, as well as Blifil's desire of acquiring Sophia's estate.

"I knew Sophy was a good girl," says Squire Western, "and would not fall in love to make me angry. I was never more rejoiced in my life, for nothing can lie so handy together as our two estates. I had this matter in my head some time ago: for certainly the two estates are in a manner joined together in matrimony already, and it would be a thousand pities to part them. It is true, indeed, there be larger estates in the kingdom, but not in this county, and I had rather bate something than marry my daughter among strangers and foreigners. Besides, most o'zuch great estates be in the hands of lords and I heate

⁹Fielding, *op. cit.* pp. 745.

¹⁰Nettleton & Case, *op. cit.* pp. 685.

the very name of themmun.¹¹

Blifé had just as much enthusiasm as Squire Western in acquiring an adjoining estate. He "had one prospect, which few readers will regard with any great abhorrence. And this was the estate of Mr. Western; which was all to be settled on his daughter and her issue; for so extravagant was the affection of that fond parent, that, provided his child would but consent to be miserable with the husband he chose, he cared not at what price he purchased him."¹²

4. Both Lady Bellaston and Lady Freelove were cynical about romantic love and were ambitious for their families. When Lady Freelove first appeared upon the stage she soliloquized as follows concerning Harriot: "It is a mighty troublesome thing to manage a simple girl that knows nothing of the world. Harriot, like all other girls, is foolishly fond of this young fellow of her own choosing; her first love; that is to say, the first man that is particularly civil, and the first air of consequence which a young lady gives herself. Poor silly soul! But Oakly must not have her, positively. A match with Lord Trinket will add to the dignity of the family. I must

¹¹ Fielding, *op. cit.* pp. 220-21.

¹² *Ibid.* pp. 284.

bring her into it. I will throw her into his way as often as possible, and leave him to make his party good as fast as he can. But here she comes." ¹³

The ideas contained in this soliloquy may be found in Tom Jones. Lady Bellaston "had often ridiculed romantic love and indiscreet marriages." ¹⁴ Mrs. Fitzpatrick felt sure that Lady Bellaston would help prevent Sophia's marriage to Tom Jones for this reason. Lady Bellaston said to Mrs. Fitzpatrick in the course of their conference concerning Sophia, 'The business, dear cousin, will be only to keep Miss Western from seeing this young fellow, till the good company, which she will have an opportunity of meeting here, give her a properer turn.' ¹⁵

The idea of the "dignity of the family" can also be found in Tom Jones. 'Upon my word, madam,' said Lady Bellaston to Mrs. Fitzpatrick, 'it was very good to take this care of Miss Western; but common humanity, as well as regard to our family, requires it of us both; for it would be a dreadful match indeed.' ¹⁶

5. Both fathers pursued their daughters to London.

¹³ Nettleton & Case, op. cit. pp. 688.

¹⁴ Fielding, op. cit. pp. 606.

¹⁵ Ibid. pp. 607.

¹⁶ Ibid. pp. 608.

In The Jealous Wife Harriot's father, Russett, and Sir Harry Beagle immediately followed her to London after her escape. The servant, Tom, was told by John Ostler that a lady who might have been Harriot came to the inn in a four-wheel chaise; and was later taken away by another lady in a chariot. They told the coachman to drive to Grosvenor Square. Russet then guessed that Harriot had gone either to Oakly's or to her aunt's, Lady Freelove's home. Russet found his daughter at Oakly's.

Squire Western did not pursue his daughter immediately. He remained at home until Harriet Fitzpatrick wrote a letter to Mrs. Western telling her where Sophia was. Then he sent for Parson Supple and called for his servants. As soon as the horses were saddled, he set out for London with the parson, and called at Lady Bellaston's home where he found Sophia.

6. Both fathers insisted on forcing marriage even though they vowed that they loved their daughters more than all the world. When Russet and Harriot discussed marriage after Sir Harry's proposal, Russet had the last word on the subject.

Russet, "Hold your tongue, Harriot! I'll hear none of your nonsense. You shall have him, I tell you, you shall have him. He shall marry you this very night. I'll go for a

license and a parson immediately. Zounds, why do I stand arguing with you? An't I your father? Have not I a right to dispose of you? You shall have him!

Har. Sir!

Rus. I won't hear a word. You shall have him! ¹⁷

Squire Western's attitude is illustrated in the following lines: 'I am determined upon this match,' said Squire Western, 'and have him you shall, d--n me if shat unt. D--n me if shat unt, though dost hang thyself the next morning.' At repeating which words he clinched his fist, knit his brows, bit his lips, and thundered so loud, that the poor, afflicted, terrified Sophia sunk trembling into her chair, and, had not a flood of tears come immediately to her relief, perhaps worse had followed." ¹⁸

Squire Western spoke the above lines after Fellamar had made a formal proposal of marriage. The Squire was talking about Blifil, however, rather than Fellamar.

It is hard to believe that the two fathers could have loved their daughters as sincerely as they professed to. Each daughter insisted that the marriage suggested by her father would lead to a life of misery. Of the two,

¹⁷ Nettleton & Case, *op. cit.* pp. 703.

¹⁸ Fielding, *op. cit.* pp. 746.

Harriot was in the more independent position. Sophia was powerless against the crude Squire Western.

7. Both fathers hated lords.

When Lord Trinket suggested marriage to Russet he was completely indifferent to such a match. He much preferred the unfashionable Sir Harry to a match with a lord.

Russet. "I'll have no patience. I'll have my daughter; and she shall marry Sir Harry tonight.

L. Trink. That is dealing rather too much en cavalier with me, Mr. Russet, 'pon honor. You take no notice of my pretensions, though my rank and family --

Rus. What care I for rank and family! I don't want to make my daughter a rantipole woman of quality. I'll give her to whom I please. Take her away, Sir Harry! She shall marry you to-night."¹⁹

Lord Fellamar proposed marriage to Squire Western when he appeared, but the squire insulted the lord. Lady Bellaston criticized Mr. Western for his behavior. 'Bless me, sir, what have you done? You know not whom you have affronted; he is a nobleman of the first rank and fortune,

¹⁹ Nettleton & Case, op. cit. pp. 707.

and yesterday made proposals to your daughter; and such as I am sure you must accept with the highest pleasure.'

'Answer for yourself, lady cousin,' said the squire, 'I will have nothing to do with any of your lords. My daughter shall have an honest country gentleman; I have pitched upon one for her -- and she shall ha 'un. I am sorry for the trouble she hath given your ladyship, with all my heart.'

²⁰

Later, when Lord Fellamar presented formal proposals, this was the outcome: 'Looke, sir,' answered the squire; 'to be very plain, my daughter is bespoke already; but if she was not I would not marry her to a lord upon any account; I hate all lords; they are a parcel of courtiers and Hanoverians, and I will have nothing to do with them.'

²¹

There are a number of situations that arise both in the novel and in the play which are solved in contrasting ways.

1. The fathers were made cognizant of the true love affairs.

Charles regretted his extravagant behavior. Major Oakly, his uncle, replied as follows: 'Extravagancies with a witness! Ah, you silly young dog, you would ruin your-

²⁰ Fielding, *op. cit.* pp. 707.

²¹ *Ibid.* pp. 742.

self with her father, in spite of all I could do. There you sat, as drunk as a lord telling the old gentleman the whole affair, and swearing you would drive Sir Harry Beagle out of the country, though I kept winking and nodding, pulling you by the sleeve, and kicking your shins under the table, in hopes of stopping you; but all to no purpose.' ²²

In Tom Jones Sophia disclosed her love for Tom to Aunt Western, who in turn informed the squire. The effect on Squire Western is described as follows: 'He became, therefore, like one thunderstruck at his sister's relation. He was, at first, incapable of making any answer, having been almost deprived of his breath by the violence of the surprise. This, however, soon returned, and, as is usual in other cases after an intermission, with redoubled force and fury.' ²³

In the play the Major's short explanation told of Charles's indiscretion in making Russet aware of his love for Harriot. The novel described in great detail the steps leading to Squire Western's enlightenment and his reactions. He had to be restrained by Parson Supple from attacking Tom.

²² Nettleton & Case, op. cit. pp. 682-83.

²³ Fielding, op. cit. pp. 244.

2. The heroines were found by the true lovers.

The question of the whereabouts of the heroine was solved much more easily in the play than in the novel.

Major Oakly and Charles discussed this question in the first act.

Major. "What relations or friends has she in town?

Charles. Relation! Let me see: faith, I have it.

If she is in town, ten to one but she is at her aunt's, Lady Freelove's. I'll go thither immediately."²⁴

Charles found Harriot at Lady Freelove's.

Tom Jones's discovery of Sophia is a long, complicated story. When Jones first arrived in London he inquired for Sophia at the home of the Irish peer who accompanied Mrs. Fitzpatrick and Sophia to London. After bribing a footman, he was taken to Mrs. Fitzpatrick's lodgings, but, unfortunately, Sophia had just left. Since Mrs. Fitzpatrick thought that Jones was some person sent by Squire Western in pursuit of Sophia, she gave him no information. Later, when Mrs. Fitzpatrick had an interview with Jones, she mistook him for Blifil, so she had given him no satisfaction. When Mrs. Fitzpatrick's maid assured her mistress that the young man must be Jones, she then determined to win back

²⁴

Nettleton & Case, op. cit. pp. 683.

the affections of her aunt and uncle Western by keeping Sophia separated from Jones.

Mrs. Fitzpatrick called at the home of Lady Bellaston, where Sophia was staying in London, to contrive to keep Sophia from seeing Jones. Lady Bellaston decided to introduce her to the fashionable young men about town so that she would marry one of them instead of Tom Jones. Lady Bellaston was successful enough in separating Sophia from Jones until the day that Sophia arrived home early from the theatre, and found Tom in Lady Bellaston's drawing-room.

Charles's meeting with Harriot was quick and deliberate on his part. Tom made several definite attempts to meet Sophia, all of which were unsuccessful. When the meeting did take place it was by chance, and Tom found himself in an embarrassing situation.

3. The girls were in different circumstances following the attempted ravishment.

Since Squire Western was the one who interrupted the plan against Sophia, he carried her away to his lodgings, where he kept her in confinement until the arrival of Aunt Western.

While the young men were fighting, Harriot escaped from Lady Freeloove's home. She took refuge at Oaklys' since it was the only place in London where she felt that

she could stay in safety. Harriot had more freedom than Sophia, but Mrs. Oakly's jealousy made this refuge an impossible place to stay in.

4. Beagle and Blifil attained the same results from their proposals, but their methods differed.

Mr. Blifil's formal courtship is described as follows:

"Mr. Blifil soon arrived; and Mr. Western soon after withdrawing, left the young couple together. Here a long silence of near a quarter of an hour ensued; for the gentleman who was to begin the conversation had all the unbecoming modesty which consists in bashfulness. He often attempted to speak, and as often suppressed his words just at the very point of utterance. At last out they broke in a torrent of far-fetched and high-strained compliments, which were answered on her side by downcast looks, half bows, and civil monosyllables. Blifil, from his inexperience in the ways of women, and from his conceit of himself, took this behavior for a modest assent to his courtship; and when, to shorten a scene which she could no longer support, Sophia rose up and left the room, he imputed that, too, merely to bashfulness, and comforted himself that he should soon have enough of her company." ²⁵

²⁵ Fielding *op. cit.* pp. 238.

Sir Harry Beagle's behavior toward Harriot in a similar situation was quite the opposite of Blifil's. Sir Harry was outspoken rather than modest. He held back no words. He used his natural horsey vocabulary rather than "far-fetched and high-strained compliments." Harriot was frank in her answers rather than formal like Sophia. Sir Harry had no illusions about what Harriot meant. He did think that her father would insist on the marriage.

A sample of their conversation follows:

Har. What shall I say to him? I had best be civil. (Aside) I think, sir, you deserve a much better wife, and beg --

Sir H. Better! No, no, though you're so knowing, I'm not to be taken in so. You're a fine thing: your points are all good.

Har. Sir Harry! sincerity is above all ceremony. Excuse me, if I declare, I never will be your wife, and if you have a real regard for me, and my happiness, you will give up all pretension to me. Shall I beseech you, sir, to persuade my father not to urge a marriage, to which I am determined never to consent?

Sir H. Ha! how! what! be off! Why, it's a match, miss! it's done and done on both sides.

Har. For heaven's sake, sir, withdraw your claim to me. I never can be prevailed on-- indeed I can't.

Sir H. What, make a match and then draw stakes! That's doing of nothing -- Play or pay, all the world over.

Har. Let me prevail on you, sir! I am determined not to marry you, at all events. ²⁶

6. Both fathers were finally reconciled to their daughters' choice in different ways: Sir Harry Beagle realized that Harriot did not care for him; so he arranged to swop her with Lord Trinket for a brown horse. This annoyed Russet extremely. At this point the Major decided to straighten matters out. He told Russet that Trinket was responsible for the impressment, and Charles proved the point by producing the letter. When Russet had been convinced that Charles and Harriot were innocent, he agreed to the match.

Squire Western had become reconciled to the marriage of Sophia and Tom after the latter had been appointed heir to Squire Allworthy's estate. Mrs. Waters, who was the former Miss Jones, explained to Squire Allworthy the circumstances of Tom's birth. The squire's sister had

Allworthy's recovery led to his betrayal by Sophia.

²⁶ However, Nettleton & Case, op. cit. pp. 702.

been the mother of Tom. The squire had learned also of Blifil's treachery and of Tom's true goodness of heart, so that the combined knowledge brought about the change in his will. Squire Western did not care which young man married Sophia as long as he was heir to Allworthy's estate.

There are a number of characters in The Jealous Wife who may be compared to various ones in Tom Jones.

While Colman modelled his characters from some of Fielding's, none of his are just like the originals, and in some cases they are quite different.

Colman's Harriot has many of the characteristics of Sophia, but she does have some traits which are not the same. Like Sophia, she is very lovely and most obliging. She had been altogether devoted to her father until she fell in love with Charles. She is more independent than Sophia because of her circumstances. Her father is not as crude and rough as Squire Western, and she can express herself without her life being threatened.

Colman modelled the character of Charles Oakly on Tom Jones. They are both good-hearted, but impulsive, and rather easily led astray. All of Charles's difficulties developed from the occasions when he became drunk. The fact that Tom had been drunk at the time of Squire Allworthy's recovery led to his betrayal by Blifil. However, most of Tom's troubles stem from his affairs

with women. First, he became involved with Molly Seagrim. Later, in spite of his love for Sophia, he became intimate with Mrs. Waters and Lady Bellaston. Charles, on the other hand, was altogether devoted to Harriot. There is no hint given in the play of unfaithfulness.

Russet and Squire Western are different in many ways even though they are similar in their ambition to marry their daughters for property. Squire Western is much more uncouth than Russet. He speaks in the Somersetshire dialect, and much of his vocabulary is unprintable. He is violent to the extreme. He does not hesitate to lock up his daughter when she disobeys him. He vows that he loves her dearly, but also boasts that he will starve her rather than have her marry Tom Jones.

Russet declares his intention of marrying Harriot to Beagle the same day that he finds her. His mind is set on the marriage. It is Sir Harry's arrangement to swap Harriot for a horse that interferes with Russet's plan.

Colman's interpretation of the odious lover is much happier than Fielding's. Blifil, in Tom Jones, is a treacherous, altogether villainous character reminiscent of the villain in melodrama. There is nothing pleasant about him. Sir Harry Beagle is a harmless, horsey, young man who is interested in acquiring Harriot's estate. Colman has him borrow much of the sporting vocabulary of

Squire Western. Sir Harry discusses every subject with his sporting vocabulary. He talks about Harriot as if she were a horse. He furnishes the reader with a good deal of comedy. The play is kept on a lighter level by this interpretation of Sir Harry.

While Colman, no doubt, had Lord Fellamar in mind when he created Lord Trinket, the two lords differ in many ways. In this case Lord Trinket is the detestable character, while Lord Fellamar has many good points. Lord Fellamar had seen that Sophia was brought home safely from the theatre. He had suggested marriage to Lady Bellaston, and would have proceeded in a respectable way if Lady Bellaston had not misled him. Even so, he later made formal proposals to Squire Western, for he wished sincerely to marry Sophia.

Lord Trinket is a true Restoration fop. He is insincere and evidently lacking in any moral sense. At the first opportunity he attempted to ravish Harriot, and later announced callously that he wished only to ruin her and to leave her to others. He pretended to desire marriage, but, actually, he had other plans.

Lady Bellaston and Lady Freeloove are both despicable characters. Sophia stayed at Lady Bellaston's since she was a distant relative of hers. Actually, she was not in a safe place. Lady Bellaston kept Sophia's lover, and

positive test. His heavy silence every subject with
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married. He, actually, he had other things.

Lord Ralston and Lady Ralston are both very
characters. Lady Ralston is Lady Ralston's friend and
was a sister in law of Lord Ralston. Actually, she was not in
a safe place. Lady Ralston kept her love, and

planned for the ravishment of Sophia to take place in her own home. She was a shallow, scheming, old woman.

Lady Freelove was a closer relative of Harriot's, but she had little more real affection for the girl. She ridiculed her because she came from the country. She objected to Lord Trinket's behavior merely because of what the world might think. As soon as Harriot escaped from her house she assured Lord Trinket that she would not interfere with any of his schemes against Harriot.

Lady Freelove was disloyal as well as superficial. When she realized that O'Cutter had blundered, she made up her mind to desert Trinket. Like him she is a typical Restoration type character. She seems scarcely human.

Colman, in reintroducing such characters as Lord Trinket and Lady Freelove, had revived a little of the Restoration atmosphere which had been superseded in the eighteenth century by the spirit of sentimentality. It was one more evidence that the spirit of early comedy was being revived.

A comparison of the novel, Tom Jones, with the play, The Jealous Wife, convinced me that even though Colman did borrow various incidents and ideas from Fielding, he wove them into his play so skillfully, and changed the circumstances so definitely that the reader would not be aware of the source unless he was informed of it in advance.

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The changes in characters, scenes, and settings were obvious. Just a few incidents were borrowed from a long, rather involved novel. Colman worked these into his play by simplifying most situations. In the case of the impressment, he developed a slight incident. His characters, on the whole, are less extreme. A great many humorous situations have been compressed into a small space.

"Some hints have also been taken from the Account of Mr. and Mrs. Freeman, in No. 212, and No. 216, of the Spectator; and the short Scene of Charles's Intoxication, at the End of the Third Act, is partly an Imitation of the Behaviour of Byrne, such in the same Circumstances, in the adultery of Terence. There are also some Traces of the Character of the Jealous Wife, in one of the latter Papers of the Connoisseur."

In addition to these sources Colman acknowledged his debt to Mr. Garrick, who inspected the play when it had been first written. Colman followed Garrick's advice in making changes in the plot and characters.

The second source that Colman acknowledged was The Spectator, Nos. 212 and 216. These papers describe Mr. and Mrs. Freeman. In the character of Mrs. Freeman

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CHAPTER III

MINOR SOURCES

While the major source of The Jealous Wife is Tom Jones, there are, in addition, a number of minor sources. In his "advertisement from the first octavo edition (1761) of The Jealous Wife"¹ Colman acknowledged the following:

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may be found suggestions for developing a Mrs. Oakly. Mrs. Freeman tried, as far as possible, to keep Mr. Freeman confined at home because she was jealous of what he might do abroad. She also kept him from his friends, as much as possible, by having the servant say that Mr. Freeman was not at home when someone called. She opened his letters, and denied him the use of pen and ink except when he was with her. The only time that he went out was when she took him driving in the coach. A friend of Mr. Freeman's finally influenced him to rebel against this tyranny. Mr. Freeman decided to have the account of his wife's behavior published in The Spectator, and to have his friend read the account at the teatable to Mrs. Freeman. Then Mr. Freeman planned to go out in his coach with his friend. If Mrs. Freeman rebelled, her husband planned to force her to submit to his will.

In Spectator paper No. 216 is given the result of the above plan. As soon as Mr. Freeman left in his coach, his wife developed a "terrible fit of the Vapours, which 'tis feared will make her miscarry, if not endanger her Life." ³

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There are a number of hints taken from the Spectator in The Jealous Wife. The play begins with Mrs. Oakly reading one of her husband's letters. Mrs. Freeman had always opened all of her husband's mail. Apparently Mrs. Oakly did the same thing. Mr. Oakly speaks of never going out unless his wife goes with him. After they have quarreled for a while about the letter, Mr. Oakly threatens to go out.

Mrs. Oakly. Ay, go, you cruel man! Go to your mistresses, and leave your poor wife to her miseries. How unfortunate a woman am I! I could die with vexation. (Throwing herself into a chair.)

when a neighbor arrived, Mrs. Freeman felt into a fit. Mr. Freeman had announced to his wife that he was master of the house from that hour. Mr. Freeman went to Tom Meggot's lodgings, where his wife's relatives called to inquire about him. Tom Meggot finally ended his letter with the confession that the situation was almost too much for him. Mr. Freeman, instead of being grateful for being delivered from slavery, was very much aware that Meggot realized his weakness. It seemed quite possible that Mr. Freeman would eventually submit to his wife. In the meantime Tom Meggot considered marriage with Mrs. Freeman's sister.

There are a number of hints taken from the Spectator in The Lagoon Wife. The play begins with Mrs. Oakly reading one of her husband's letters. Mrs. Freeman had always opened all of her husband's mail. Apparently Mrs. Oakly did the same thing. Mr. Oakly speaks of never going out unless his wife goes with him. After they have quarreled for a while about the letter Mr. Oakly threatens to go out.

Mrs. Oakly. Ah, go, you cruel man! Go to your mistress, and leave your poor wife to her miseries. How unfortunate a woman am I! I could die with vexation. (Tearing herself into a chair.)

Oakly. There it is. Now dare not I stir a step further. If I offer to go, she is in one of her fits in an instant. Never, sure, was woman at once of so violent and so delicate a constitution! What shall I say to soothe her? -- Nay, never make thyself

While so uneasy, my dear. Come, come, you know I love you. Nay, nay, you shall be convinced.⁴

Like Mrs. Freeman, Mrs. Oakly took a fit whenever it was convenient to do so. When Mr. and Mrs. Oakly quarrel in the last scene of the play, Mrs. Oakly takes a fit. There is this difference, however, between the conclusion of the papers and the conclusion of the play. In the latter Mrs. Oakly is subdued finally, while in the papers the reader does not know the final outcome; but the hint given is that Mr. Freeman will submit, eventually, to his wife.

In The Spectator Tom Meggot is the go-between who tries to influence Mr. Freeman in the mastery of his wife. Major Oakly works on Mr. Oakly in the play with greater success.

Both Mr. Oakly and Mr. Freeman are indulgent with a maids girl in the city. To shield his brother,

⁴ Nettleton & Case opus, cit. pp. 679.

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Both Mr. Oakly and Mr. Freeman are indignant

husbands who love their wives dearly. They form the habit early of submitting to their wives in any little things that come up and, eventually, their wives have them in virtual slavery. An outsider, in each case, interferes, and tries to bring about a change in the mastery of the household.

While Colman took advantage of the hints given in The Spectator, he had little more to go on. From these suggestions he developed fully the characters of Mr. and Mrs. Oakly. The dialogue between the Oaklys, which constitutes a large part of the play, is Colman's own work.

The third source that Colman acknowledged using is The Adelphi by Terence. This is the story of two brothers, Micio and Demea. The latter is married and lives in the country, while the former is single and lives in Athens. Demea has two sons, Aeschinus and Ctesipho, the former of whom has been adopted by Micio. The two brothers have opposing ideas on the way to bring up boys. Demea has been very strict, while Micio has been indulgent. Aeschinus, who has been quite unrestrained, has ravished a virgin called Pamphila, Sostrata's daughter. He has promised to marry her, but the affair has been kept secret. Ctesipho, who has been brought up strictly, falls in love with a music-girl in the city. To shield his brother, Aeschinus carries off the music-girl for him. When Demea

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with a music-girl in the city. To shield his brother,
Aeschinus carries off the music-girl for him. When Demeas

hears of this, he censures Micio for his laxness in bringing up Aeschinus and praises Ctesipho, who has been brought up with severity.

Sostrata hears of the music-girl when Pamphila is in labor. Thinking that Aeschinus has deserted Pamphila, she tells Hegio, her kinsman. In the meantime Demea hears that Ctesipho has helped in carrying off the music-girl. Syrus makes up a story to shield Ctesipho.

Demea next hears from Hegio of Aeschinus's conduct toward Pamphila. Trying to find his brother, he is sent on an errand by Syrus, and wanders all over the city to no avail. Micio, who has now been informed by Hegio of Pamphila's condition, goes to Sostrata's house and promises that Aeschinus will marry her daughter. Demea returns from his walk, and finds Ctesipho carousing in Micio's house. He then scolds against Micio, who tries to sooth him. Demea then decides to become kind and considerate. He requests that Pamphila be brought to Micio's house. He suggests that Micio marry Sostrata, and that Hegio be granted a piece of land. He arranges that Syrus and his wife will be made free. Demea warns his relatives not to squander their money in riotous living, but to practice moderation.

The part of The Adelphi that was utilized by Colman concerns Micio's servant, Syrus, when he becomes drunk.

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The part of The Adelphi that was written by Colman concerns Micio's servant Syrus, when he becomes drunk.

Ctesipho wishes to spend his time with the music-girl, but fears that his father will discover him. Syrus tries to help Ctesipho by sending Demea on a wild goose chase in search of his brother. While Ctesipho is with the girl, and Aeschinus is in great difficulty because Pamphila is in labor, Syrus decides to do as he pleases, and so he gets drunk. In the meantime Demea returns, meets Micio, and discusses Aeschinus's follies. Micio tells Demea that he intends to have Aeschinus marry Pamphila, and that he will keep the music-girl at his house. Demea is beside himself with wrath. A bride arriving without a marriage portion, a music-girl to be kept, a youthful libertine, and an old man in his dotage arouse Demea's ire. He foresees ruination for such a family. Joy, you rascal!

It is at this point that Syrus enters drunk. Demea condemns him for getting drunk in the midst of confusion.

Syrus (to himself). Faith, little Syrus, you've ta'en special care Of your sweet self, and play'd your part most rarely. -- Well, go your ways: -- but having had my fill Of ev'rything within, I've now march'd forth To take a turn or two abroad.

Demea (behind). Look there! A pattern of instruction!

Syrus (seeing him). But see there. Yonder's old

Syrus. Demea. (Going up to him.) What's the matter now? And why so melancholy?

Demea. Oh thou villain!

Syrus. What! are you spouting sentences old wisdom?

Demea. Were you my servant --

Syrus. You'd be plaguy rich, And settle your affairs most wonderfully.

Demea. I'd make you an example.

Syrus. Why? for what?

Demea. Why, Sirrah? -- In the midst of the disturbance, And in the heat of a most heavy crime, While all is yet confusion, you've got drunk, As if for joy, you rascal!

Syrus. Why the plague
Did not I keep within? (Aside)

Scene XII

Enter Dromo, hastily.

Dromo. Here! hark ye, Syrus!
Ctesipho begs that you'd come back.

Syrus. Away! (Pushes him off.)

Dem. What's this he says of Ctesipho?

Syrus. Pshaw! nothing.

Dem. How! dog, is Ctesipho within?

Char. Syrus. Not he.

Dem. Why does he name him then?

Syrus. Mr. It is another.

Of the same name -- a little parasite

D'ye know him?

Dem. But I will immediately. (Going)

Syrus. (stopping him). What now? where now?

Dem. Let me alone.

Struggling.

Syrus. Don't go'.

Dem. Hands off! what won't you? must I brain

you, rascal? (Disengages himself from

Syrus, and Exit.

SCENE XIII

Syrus alone.

He's gone -- gone in -- and faith no

welcome roarer --

-- Especially to Ctesipho -- But what

Can I do now; unless, till this blows over,

I sneak into some corner, and sleep off

This wine that lies upon my head? -- I'll

do't. (Exit reeling.)

In The Jealous Wife the circumstances in the intoxication scene are similar in some ways and quite different in others from the original source. After

Charles Oakly leaves Lady Freelove's house he hunts for Harriot, but cannot find her. In despair he gets drunk and arrives at Mr. Oakly's just when Harriot needs his help. Harriot had left Lady Freelove's house, and had escaped to Mr. Oakly's because it was the only refuge she could think of. The extremely jealous Mrs. Oakly had immediately believed that Harriot was in love with her husband. When Mr. and Mrs. Oakly were at the climax of their quarrel concerning Harriot, Russet arrived and accused Mr. Oakly of encouraging his daughter to an elopement. Harriot was pleading with Russet when Charles arrived drunk. This was most unfortunate, for, otherwise, Charles might have straightened things out then and there. As it was, Harriot was forced to leave with her father.

"(Charles singing without). Heyday! what now?

After a noise without, enter Charles drunk.

Charles. But my wine neither nurses nor babies
can bring,

And a big-bellied bottle's a mighty good
thing. (Singing.)

What's here, a woman? Harriot! Impossible!

My dearest, sweetest Harriot! I have been
looking all over the town for you, and at

I'll go after her. But hold! I shall only

last, when I was tired -- and weary -- and disappointed -- why then the honest Major and I sat down together, to drink your health in pint bumpers. (Running up to her.)

Rus. Stand off! How dare you take any liberties with my daughter before me? Zounds, sir, I'll be the death of you!

Char. Ha, squire Russet too! You jolly old cock, how do you? But, Harriot! my dear girl! (Taking hold of her.) My life, my soul, my--

Rus. Let her go, sir! Come away, Harriot! Leave him this instant, or I'll tear you asunder. (Pulling her.)

Har. There needs no violence to tear me from a man who could disguise himself in such a gross manner, at a time when he knew I was in the utmost distress. (Disengages herself, and exit with Russet.)

Charles solus.

Char. Only hear me sir! madam! My dear Harriot! Mr. Russet! Gone. She's gone; and egad in very ill humor and in very bad company! I'll go after her. But hold! I shall only make it worse, as I did, now I recollect,

once before. How the devil came they here?
 Who would have thought of finding her in my
 own house. My dear turns round with
 conjectures. I believe I am drunk, very
 drunk; so 'egad, I'll e'en go and sleep
 myself sober, and then enquire the meaning
 of all this. For, I love Sue, and Sue loves
me, etc. Exit singing.⁶

In The Jealous Wife the young lover, Charles, got drunk. In The Adelphi the old servant, Syrus, became intoxicated. Charles had just rescued Harriot from one unpleasant situation, and he needed to save her from another. Syrus had temporarily shielded Ctesipho from his father, Demea, by falsely directing Demea. By becoming drunk he had been unable to keep Demea from discovering Ctesipho with the music-girl. Both Charles and Syrus had been helpful up to a certain point; but each had failed at a crucial moment.

When Charles became drunk, he was disrespectful to Mr. Russet, calling him a "jolly old cock." Syrus was also rude to Demea. He referred to him as "old wisdom." Neither one of them would have talked so if he had been sober.

⁶ Nettleton & Case, opus, cit. pp. 698.

In The Adelphi the result of the intoxication scene was that Ctesipho was exposed. In The Jealous Wife Harriot was forced into her father's care.

In The Adelphi Syrus felt helpless after the harm was done. He decided that the best thing to do was to sleep, and recover from the effects of the wine. Charles's reaction was similar. He realized that he could not help matters while drunk. He, too, decided to sleep until he might become sober.

Colman also acknowledged using suggestions for the character of Mrs. Oakly from one of the papers of the Connoisseur. This periodical paper was started by Bonnell Thornton and George Colman the Elder. According to Peake, "Their humour and talents were well adapted to what they had undertaken, and the portions written by the respective parties are undistinguishable." This work was highly successful and on drawing it to a close, they declare,

"For our parts we cannot but be pleased with having raised this monument of our mutual friendship; and if these essays shall continue to be read, when they will no longer make their appearance as the fugitive pieces of the week, we shall be happy in considering that we are mentioned at the same time. We have all the while gone on, as it were, hand in hand together; and while we are both employed in furnishing matter for the

paper now before us, we cannot help smiling at our
thus making our exit together, like the Two Kings of
Brentford, 'smelling at one nosegay'." ⁷

As this excerpt suggests, there is no way of knowing who
wrote this paper concerning a jealous wife. However, it
did furnish Colman with added suggestions for the develop-
ment of his famous Mrs. Oakly.

The essay is extremely funny. It is much more
laughable than Steele's treatment of Mr. and Mrs. Freeman.
The writer of this letter bewails the fact that his wife
guards him as husbands do their wives in Spain and in
Turkey. She does not trust him out of her sight. Even
at home she follows him about the house. She locks up
his hat and cane with her gloves, so that one cannot go
out without the other. She is so jealous that she is at
home only to old ladies.

On one occasion she allowed her husband to go to
a tavern with some of his friends. At the beginning of
the evening she sent a boy with a lanthorn to light him
home. The boy was sent home with orders to call in an
hour, but shortly afterward the wife arrived and fell
into a fit.

This jealous wife dismissed the two maid-servants

Early house is comparable with this statement from the

⁷ Richard B. Peake -- Memoirs, pp. 151-52.

because she believed that her husband was too intimate with them. She hired monsters to do the work so that her husband would not be led astray by them. One waiting woman had a humped back and was paralytic. The housemaid squinted with her one eye. The red-faced cook with a protuberant waist had one leg shorter than the other.

The wife insisted on seeing every letter the husband wrote. She insisted on reading all letters addressed to him before he did. She was constantly suspicious of an intrigue. She was extremely suspicious of a manuscript done in hieroglyphics. She decided that it was from some creature that he maintained in town. This paper was in fact, a bill from his blacksmith, who did not know how to write, but used symbols instead.

The letter ends with a lecture on the evils of jealousy. The writer confesses his dwindling tenderness for his wife.

This paper includes various ideas which are later included in the play. Mrs. Oakly insisted on being with her husband as much as possible. She was immediately jealous of Harriot. The husband in the Connoisseur could not speak to any young lady, even in public, without making his wife jealous. Harriot's appearance at the Oakly house is comparable with this statement from the Connoisseur:

"A nun, Sir, might as soon force her way into a convent of monks, as any young woman get admittance into our house: she has therefore affronted all her acquaintance of her own sex, that are not, or might not have been, the grandmothers of many generations; and is at home to nobody, but maiden ladies in the bloom of threescore, and beauties of the last century." ⁸

The wife in the Connoisseur did not wish her husband to mix even with other men, but she was particularly suspicious of bachelors. Mrs. Oakly wastes no love on the Major. She believes that he is at the bottom of most of her troubles. In soliloquy Mrs. Oakly says: "I see plain enough they are all in a plot against me: my husband intriguing, the Major working him up to affront me, Charles owning his letters, and so playing into each other's hands." ⁹

In soliloquy the Major said, "I am no great favorite of Mrs. Oakly's already; and in a week's time I expect to have the door shut in my teeth." ¹⁰

The husband in the Connoisseur got into trouble with his wife by trying to spend an evening with his friends at

⁸ George Colman, The Connoisseur, pp. 286 vol. 4.

⁹ Nettleton & Case, op. cit. pp. 686.

¹⁰ " " ibid., pp. 682.

a tavern. Major Oakly tried to persuade Mr. Oakly to go to a tavern with him, but in the end Mrs. Oakly won out. In this case Charles accompanied the Major to the tavern.

The wife in the Connoisseur fell into a fit when she arrived at the tavern to rescue her husband. Mrs. Oakly fell into a fit because she believed that her husband was in love with Harriot. After Mr. Oakly showed no sympathy for her, and Russet explained that Charles was in love with Harriot, Mrs. Oakly saw her mistake. The jealous wife did not recover from her fit until she arrived home from the tavern.

The jealous wife insisted on seeing the contents of all her husband's letters, -- the ones that he wrote and those received. The trouble started in the play because Mrs. Oakly read Russet's letter before her husband came home.

The jealous wife and her husband in the Connoisseur have the same kind of dispositions that Mr. and Mrs. Oakly have. Mrs. Oakly is extremely jealous and suspicious just as her prototype is. Mr. Oakly has a similar "even-mind and calm disposition"¹¹ like the hen-pecked husband of the Connoisseur.

The husband in the Connoisseur admits that his

¹¹ George Colman, Op. cit., pp. 287 vol. IV.

affection for his wife is daily growing weaker. He is so anxious for domestic tranquillity that he does not attempt to master his wife. Mr. Oakly, in contrast, does finally dominate the situation, while at the same time his affection for his wife is as strong as ever. The ending of the play is much more satisfactory than the conclusion of the letter.

While the letter is uproariously funny, it also is extreme. Colman's play is humorous enough without being impossible.

While Colman acknowledged his sources in the introduction to his play, Nicoll stated that "resemblances have been traced to Congreve's Love for Love and to Shadwell's The Squire of Alsatia."¹² These sources were not mentioned by Colman. Indeed, merely resemblances can be traced to Shadwell's The Squire of Alsatia. This Restoration comedy was first presented in 1688. The similarities to The Jealous Wife are general ones. There are no specific scenes which can be picked out as definitely similar to any in Colman's play. In The Squire of Alsatia Shadwell has utilized the old theme of The Adelphi. Two brothers have brought up boys. The one who lives in the country has used strict methods, while the other, who lives

¹² A. Nicoll -- A Hist. of Late Eighteenth Cent. Dr., pp. 167.

in the city, has been more indulgent. The latter has been somewhat more successful in the results of his educative method.

Belfond Junior, who has been brought up with indulgence, resembles Charles Oakly in some ways. But Charles is a more moral character. Belfond Junior is a good-tempered, accomplished young gentleman. Unlike Charles, he has already had two affairs with women; but he is now sincerely in love with a girl called Isabella. Belfond Junior has had a child by one mistress, and is having an affair with another at the same time that he professes great love for Isabella. Charles, in The Jealous Wife, is concerned only with Harriot. Like Charles, Belfond Junior begs Isabella to elope with him, for arrangements have been made already to force her into marriage with young Belfond's older brother, who is a boorish young man. The uncouth country lover, Belfond Senior, who is a rival to the polished city youth, Belfond Junior, can be contrasted with Sir Harry Beagle. Belfond Junior, like Charles Oakly, wins out in the end.

In The Squire of Alsatia a father is trying to force a son into marriage rather than a daughter. Sir William Belfond wishes a good marriage for his son, Belfond Senior.

The resemblances which Nicoll speaks of in Congreve's Love for Love are to be found in the passages spoken by

Ben, the sailor in Act III Scene 3. Ben's love making is the rough and ready type similar to Sir Harry Beagle's. Sir Sampson Legend has decided to marry his son, Ben, to Miss Prue, the daughter of the rich Mr. Foresight. Prue has already fallen in love with Mr. Tattle. Sir Sampson leaves Ben alone with Prue so that he can make love to her. Ben uses the language of the sea in his love-making.

Ben. Come mistress, will you please to sit down?
for an you stand astern a that'n, we shall
never grapple together. -- Come, I'll haul
a chair; there, an' you please to sit I'll
sit by you.

Prue. You need not sit so near one; if you have
anything to say, I can hear you farther
off, I an't deaf.

Ben. Why, that's true, as you say; nor I an't
dumb; I can be heard as far as another;--
I'll leave off to please you.-- (Sits
farther off.) An we were a league asunder,
I'd undertake to hold discourse with you,
an 'twere not a main high wind indeed, and
full in my teeth. Look you, forsooth, I
am, as it were, bound for the land of
matrimony; 'tis a voyage, d'ye see, that
was none of my seeking, I was commanded by

Prue. father, and if you like of it mayhap I may
steer into your harbour. How say you,
mistress? The short of the thing is that
if you like me, and I like you, we may
chance to swing in a hammock together.

Prue. I don't know what to say to you, nor I
don't care to speak with you at all.

Ben. No? I'm sorry for that. -- But pray, why
are you so scornful?

Prue. As long as one must not speak one's mind,
one had better not speak at all, I think,
and truly I won't tell a lie for the matter.

Ben. Nay, you say true in that, 'tis but a folly
to lie: for to speak one thing, and to
think just the contrary way, is, as it
were, to look one way, and row another.
Now, for my part, d'ye see, I'm for carrying
things above board, I'm not for keeping
anything under hatches, -- so that if you,
ben't as willing as I, say so a God's name,
there's no harm done. Mayhap you may be
shamefaced? some maidens, tho 'f they love
a man well enough, yet they don't care to
tell 'n so to's face: if that's the case,
why silence gives consent.

Prue. But I'm sure it is not so, for I'll speak sooner than you should believe that; and I'll speak truth, though one should always tell a lie to a man; and I don't care, let my father do what he will; I'm too big to be whipped so I'll tell you plainly I don't like you; nor love you at all, nor never will, that's more: so, there's your answer for you; and don't trouble me no more, you ugly thing!

Ben. Look you, young woman, you may learn to give good words however. I spoke you fair, d'ye see, and civil. -- As for your love or your liking, I don't value it of a rope's end; -- and mayhap I like you as little as you do me. -- What I said was in obedience to father; gad, I fear a whipping no more than you do. But I tell you one thing; if you should give such language at sea you'd have a cat o'nine-tails laid across your shoulders. Flesh! who are you? You heard t'other handsome young woman speak civilly to me, of her own accord: whatever you think of yourself, gad, don't think you are any more to compare to her than a can of

small beer to a bowl of punch." ¹³

Sir Harry Beagle and Ben have various traits in common. Like Sir Harry, Ben is very outspoken. His talk is filled with references to the sea just as Sir Harry's relates to the stable. Both Ben and Sir Harry are quite obliging. The latter falls in with Squire Russet's plans to marry his daughter to him. Ben, while not in love with Prue, is willing to marry her to please his father. Sir Harry is more persistent than Ben because he really wants to marry Harriot. Ben is really indifferent to Prue; so he does not press his suit when he finds that she does not care for him.

Of the minor sources used by Mr. Colman, the "hints" taken from the Spectator and from the Connoisseur are the most evident in The Jealous Wife. However, as it has been stated previously, these suggestions are woven into the play so skillfully that they are not evident to the casual reader. Colman's witty dialogue cannot be found in either of these minor sources.

The scene suggested by the Adelphi is different enough so that Colman hardly needed to acknowledge his use of it.

While Nicoll felt that The Squire of Alsatia and

¹³ William Congreve -- Love for Love, pp. 249-51.

Love for Love should also be considered sources, the similarities to be found in these plays are so slight that I do not consider them important as sources.

As for the help given by Mr. Garrick, that is something which cannot be traced by the reader. The majority of critics believe that most of the credit should be given to Mr. Colman. ¹

Garrick, in his Epistle to George Colman, says, 'It is notorious that Colman's first and best play, *The Jealous Wife* [sic] was, like many really indigestible works, when first presented to Garrick, who, with his usual alacrity exerted his great abilities to reduce it into its present form.' ¹

Another rather severe critic of Colman was Francis Gentleman. Like Garrick he gave Garrick credit for the success of *The Jealous Wife*. 'His *Jealous Wife* [sic], no doubt, gives him claim to a list, but we have great reason to apprehend he had some powerful assistance in composing that play; however, we imagine, that sensible of his own intellectual decay, or natural weakness, he has shrewdly appealed to the assistance of pantomime, and turned his pen into a wooden sword for the patch coat conjuror.' ²

¹ Peake op. cit. pp. 64.

² Francis Gentleman, *The Dramatic Censor* vol. II pp. 473.

CHAPTER IV

OPINIONS OF CRITICS

While the majority of contemporary critics were loud in their praises of The Jealous Wife, there were some people who either gave much credit for its success to Garrick, or who did not care for this play anyway.

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² Francis Gentleman, The Dramatic Censor vol. II pp. 473.

Unlike the playwright, Arthur Murphy, Richard Cumberland had little enthusiasm for The Jealous Wife. He did not completely condemn it, but he did emphasize its various faults. Some of his criticism is justified, however. The Jealous Wife, while very entertaining and amusing, is not a perfect play. Cumberland dwelled mainly on the imperfections in the following critique:

"What I have to say of a comedy so circumstanced can be little more than that it is lively and entertaining, without any considerable pretensions on the score of composition. It is written about as well as anything founded upon borrowed materials stands a chance to be written. The writer was a man of talents; he might have trusted to them more boldly, and succeeded better; but when he voluntarily put them into the trammels of imitation, he robbed his fancy of its free display; and accordingly we find that the characters avowedly Fielding's are decidedly the worst and weakest in the groupe [sic]. This experiment of transplantation from novel into drama has very rarely, if ever, succeeded; and the reasons why it should not succeed are too obvious to require enumeration."³

³ Richard Cumberland, The Brit. Drama pp. vii.

Cumberland criticized The Jealous Wife as being too violent to be probable, especially the impressment of Russet and Sir Harry Beagle. He also criticized adversely the scene between Charles and Lord Trinket. He said that the challenge was passed over too carelessly. Cumberland considered the scene farcical rather than comic. He criticized Trinket for doing things which should arouse a feeling of shame without feeling it. [Since Trinket is a true Restoration character it seems to me that Colman was merely keeping him true to form.]

Cumberland considered O'Cutter an unnecessary character, brought in for the sole purpose of delivering a letter. He was made an Irishman merely to blunder. Cumberland considered that a captain in the navy should be able to read the explanation on the letter. Finally Cumberland finished his criticism with a description of the reaction of the audience the first night that The Jealous Wife was performed.

"I was with the late Lord Halifax," said Cumberland, "at the first representation of this comedy. Through the whole of the first four acts, and the chief part of the fifth, the reception was rather chilling; and Mr. Charles Townshend, who sat next to Lord Halifax, remarked that he never saw Garrick more uneasy and embarrassed with his part, which was that of Oakly;

and I can well recollect, that he had hardly communicated this observation, when Mrs. Pritchard, starting out of her sham fit, screamed out, 'Oh, you monster! you villain! you base man! would you let me die for want of help?' In the same moment that she brought her to life, she put life into the play, and it has lived ever since."⁴

Another severe critic was Sir Horace Walpole. According to Timbs, "Walpole misrepresents the Jealous Wife [sic], as a very indifferent play, so well acted as to have succeeded greatly. Upon this Croker notes: 'The Jealous Wife still keeps the stage, and does not deserve to be so slightly spoken of: but there were private reasons which might possibly warp Mr. Walpole's judgment on the works of Colman. He was the nephew of Lord Bath, and the Jealous Wife was dedicated to that great rival of Sir Robert Walpole.'"⁵

Even though a few of Colman's contemporaries spoke slightly of The Jealous Wife, the great majority of eighteenth and nineteenth century critics were enthusiastic about this play.

⁴ Cumberland, loc. cit., pp. viii.

⁵ John Timbs, Anecdote Lives, pp. 337.

According to Peake, the playwright Murphy and Colman had quarreled, probably due to rivalry in writing and Colman's success. Murphy accused Colman of being too closely allied with Churchill and Lloyd, thinking that the three authors would be too powerful an influence in the literary world. He refused to be reconciled to Colman.

He, however, bore testimony to the excellence of the comedy of "The Jealous Wife," in the following sentence, "A more just imitation of nature was never seen, the play met with applause and has from that time kept its rank on the stage."

The first night of "The Jealous Wife", was on Thursday, February 26, 1761. Cross in his "Diary", says that "The Jealous Wife" met with greater approbation than anything since "The Suspicious Husband."⁶

Since the latter play was first produced in 1747, it is obvious that The Jealous Wife must have been a tremendous success.

Peake re-emphasized the success of The Jealous Wife in his comment on Colman's early play. "Nor was the Earl of Bath in any way apprized of these proceedings, till the great success of 'The Jealous Wife' established Colman's dramatic fame."⁷

⁶ Peake, op. cit., pp. 66.

⁷ Ibid. pp. 152.

Bonnell Thornton acknowledged Colman's ability in his dedication to The Merchant. He hoped that their names would be mentioned together as the translators of Terence and Plautus though he could not aspire to an equal share of reputation with the author of The Jealous Wife.

The famous Mrs. Inchbald made the following comment concerning The Jealous Wife:

"This comedy, by Colman the elder, was written in his youth; and, though he brought upon the stage no less than twenty-five dramas, including those he altered from Shakespeare and other writers, subsequent to this production, yet not one of them was ever so well received by the town, or appears to have deserved so well as 'The Jealous Wife'." ⁸

Mrs. Inchbald's criticism has been echoed again and again by later critics. They have agreed that Colman's early work was his best work, and that The Jealous Wife was indeed, outstanding.

Dr. Johnson's praise, while moderate, was favorable. Dr. Johnson said,

"The Jealous Wife", which, though not written with much genius, was yet so well adapted to the stage, and so well exhibited by the actors, that it was

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Mrs. Inchbald, Brit. Theatre vol. XVI, pp. 111.

crowded for near twenty nights." ⁹

Biographia Dramatica contains favorable comment on The Jealous Wife.

"This piece made its appearance at Drury Lane Theatre with prodigious success. The groundwork of it is derived from Fielding's History of Tom Jones, at the period of Sophia's taking refuge at Lady Bellaston's house. The characters borrowed from that work, however, only serve as a kind of underplot to introduce Mr. and Mrs. Oakley, [sic] viz. the Jealous Wife and her husband. . . . Many exceptions might be taken to the characters in this piece -- that of Lady Freelove is perhaps too odious for the stage, while that of Captain O'Cutter does little honour to the navy. The play, however, upon the whole, boasts more than an ordinary share of merit." ¹⁰

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"At length in the beginning of the year 1761, three different authors were candidates for public favour in the same walk, almost at the same time; viz. Mr. Murphy, who exhibited The Way to Keep Him; Mr. Macklin,

⁹ Boswell's Johnson, vol. I, pp. 422, E. R. Page, G. Colman the E., pp. 55.

¹⁰ David E. Baker et al., Biographia Dramatica, vol II pp. 342-43.

The Married Libertine; and Mr. Colman, The Jealous Wife. The former and the latter of these were most successful, and the latter in a much higher degree. Indeed, when the excellent performances of Messrs. Garrick, Yates, O'Brien, King, Mrs. Clive, and Miss Pritchard, are recollected, it would have shown a remarkable want of taste in the town not to have followed, as they did, this admirable piece with the greatest eagerness and perseverance." ¹¹

Hazlitt was another critic who spoke favorably of The Jealous Wife.

"The Suspicious Husband [sic] by Hoadley, the Jealous Wife [sic] by Colman, and the Clandestine Marriage [sic] by Colman and Garrick," said Hazlitt, "are excellent plays of the middle style of comedy; which are formed rather by judgment and selection, than by any original vein of genius; and have all the parts of a good comedy in degree, without having any one prominent, or to excess. . . . A great deal of the story of the Jealous Wife is borrowed from Fielding; but so faintly, that the resemblance is hardly discernible till you are apprised of it. The Jealous Wife herself is, however, a dramatic

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Ibid., vol. I pp. 135-36.

chef-d'oeuvre; and worthy of being acted as often, and better than it is. Sir Harry Beagle is a true fox-hunting English squire." ¹²

Samuel French wrote a favorable critique concerning The Jealous Wife in his introduction to this play.

"The 'Jealous Wife' was written by the elder George Colman in his twenty-seventh year. It was his first, and most successful comedy; and was originally acted at Drury Lane the 12th of Feb., 1760." ¹³

French then quoted Richard Cumberland's description of the first performance with Mrs. Pritchard throwing new life into the play. He continued as follows:

"If the comedy did not make a favourable impression upon the audience long before this scene, it must have been the fault of the performers. We witnessed its revival at the Park Theatre a short time since -- Mr. and Mrs. Charles Kean appearing as the married pair; and it has rarely been our lot to see a play go off so much to the amusement and satisfaction of an audience, from its very beginning. Among the scenes which were highly effective, we might mention that of

¹² William Hazlitt Lectures on the Eng. Comic Writers. pp. 163.

¹³ Samuel French, ed. Introd. to "The Jealous Wife" French's Stan. Drama, pp. 111.

Mrs. Oakly's visit to Lady Freelove; that where Harriot is discovered in conversation with Mr. Oakly at his own house; and that between the jealous wife and her servants, at the opening of the fifth act. In the scene where the husband holds out against the hysterical arts and menaces of his wife, and breaks forth into open rebellion with the exclamation, 'I'll keep open house for a year; I'll send cards to the whole town -- Mr. Oakly's route! -- all the world will come and I'll go among the world too: I'll be mewed up no longer.' -- the male portion of the audience applauded with a sober earnestness, which spoke the truthfulness of the situation, and their sympathy with the emancipated hero.

... ..
The Jealous Wife [sic] has now retained its place upon the stage nearly a century; and if it is not alive a century hence, it must be because it will be eclipsed by better plays. From present appearances this contingency is not likely to become soon a matter of fact." ¹⁴

The Lady's Magazine, a contemporary publication, spoke well of The Jealous Wife.

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Ibid., pp. 111 and vi.

"The season of 1760-61 this critic found a slack season for plays; but as soon as George Colman's comedy The Jealous Wife was produced the magazine published a review which praised the play and the audience for approving the play. After that, however, the criticism of the theatres falls off, and during the next two years, until the end of 1763, there are no more interesting articles." ¹⁵

John Timbs gave a good deal of credit to Garrick in the revision of The Jealous Wife. However, he did admit that this play was the most popular one that had been produced in years.

"This, Colman's first and best play, was, when first submitted to Garrick, a strange hotch-potch; but he soon reduced it to its present form. Still, Garrick had great misgivings as to his study of Oakley, [sic] which are very amusing, as he was the original representative of the character: it was first played Feb. 26, 1761, and met with greater approbation than anything since the Suspicious Husband." ¹⁶

Sargent, in his Memoir of George Colman, spoke highly of The Jealous Wife.

¹⁵ Charles H. Gray, Theatrical Criticism, pp. 180.

¹⁶ Timbs. op. cit., pp. 337.

"Nearly ten years had elapsed," said Sargent, "since any successful five-act comedy had been produced upon the English stage, when early in the year 1761 Murphy came out with his 'Way to Keep Him', and Colman with his 'Jealous Wife'. Both pieces were successful, but the latter in a far superior degree. ¹⁷

Murphy, Cross, Thornton, Peake, Mrs. Inchbald, Hazlitt, French, the editor of the "Lady's Magazine", Timbs, and Sargent all praised The Jealous Wife as an outstanding and tremendously popular play.

Among modern critics much enthusiasm was expressed for The Jealous Wife, and for the writing of George Colman the Elder. There was some difference of opinion expressed, however. Most modern critics saw The Jealous Wife as a play which revived the true comic spirit. Some thought more highly of it than others. MacMillan and Jones, for example, compared it to the comedies of Sheridan as well as to those of Arthur Murphy. Thorndike did not consider it first-rate comedy even though he gave it moderate praise. Apparently Freedley and Reeves considered it of sufficient importance to mention it in their A History of the Theatre. A. E. Morgan took a different viewpoint in his comment on The Jealous Wife. He analyzed

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Epes Sargent, Mod. Standard Drama, pp. vi.

the play as one which represented the life of the bourgeois class as well as the aristocracy. Allardyce Nicoll praised this play most highly, calling it a masterpiece of the times. Unlike Cumberland, the Britannica praised The Jealous Wife as a successful dramatization of a novel.

The appearance of the comic spirit in The Jealous Wife was noted by MacMillan and Jones in the following statement,

"Though containing unmistakable sentimental elements, The Clandestine Marriage is chiefly comedy of manners, standing with The Jealous Wife and the comedies of Sheridan and Arthur Murphy as evidence that the later years of the century were not entirely devoid of comic spirit." ¹⁸

The modern critic, Oliver Elton, praised Colman as a writer, and highly recommended his plays to the reader.

"His first constructed comedy", said Elton, "-- for Polly Honeycombe is but a skit -- The Jealous Wife (1761), confesses its debt to Tom Jones. The boisterous Mr. Russet is a creditable stage version of Western. Also, the suspicions of the jealous Mrs. Oakly are ingeniously prolonged, and raised to the torture-point, and she plays termagant long before she

¹⁸ D. MacMillan and H. H. Jones, Plays of the Rest. & Eighteenth Century, pp. 674.

capitulates and (somewhat too rapidly) reforms herself. Oakly, after many vain attempts to find courage, has at last put down his foot."¹⁹

Thorndike was the least enthusiastic of the modern critics. He made the following comment:

"Colman's 'Jealous Wife' (February 12, 1761) succeeded as far as the approval of the theater was concerned. It was immensely popular and held the stage well into the next century. It is indeed a notable effort to keep to the canons of high comedy, tuned down to the taste of the times, but without any yielding to sentimentalism. Mrs. Oakly's jealousy is always absurd, and no one, not even the lovers, is troubled by extreme delicacy."

"Here is a play with sufficient entanglements for five acts, with considerable social satire, and with something of a moral lesson directed to jealous wives who have tantrums and to henpecked husbands who submit. It is never first-rate comedy for a minute, but it is a painstaking effort to write satirical and entertaining drama. 'Jealous Wife' was among the plays of the

¹⁹ Oliver Elton, A Survey of Eng. Lit. Vol. I pp. 274.

Georgian era which were still known to all theatergoers." ²⁰

Freedley and Reeves included a comment on George Colman in their A History of the Theatre: "George Colman, the Elder (1732-94), whose plays have quite a sting to them, wrote Polly Honeycombe (1760), The Jealous Wife (1761), and collaborated in The Clandestine Marriage (1766)." ²¹

Morgan was more conscious of the representation of the bourgeois and aristocratic classes:

"Colman's best plays are The Clandestine Marriage (1766) and The Jealous Wife (1761). He followed the tendency of the day in depicting the bourgeois class which was growing in importance economically and socially. But he could also exploit the foibles of the aristocracy as is shown by the portrait of Lord Ogleby, and of Lord Trinket and Lady Freelove in The Jealous Wife." ²²

The Britannica recognized the worth of this play as follows:

"In 1761 The Jealous Wife, a comedy partly founded on Tom Jones, made Colman famous. The Jealous Wife

²⁰ Ashley H. Thorndike, Eng. Comedy pp. 419-20.

²¹ G. Freedley and J. A. Reeves, A.Hist. of the Theatre pp. 292.

²² A. E. Morgan, Eng. Plays pp. 852.

is one of the earliest instances of the successful dramatization of a novelist's material, and is genuine comedy." ²³

This comment appears in the Dictionary of National Biography: "This comedy derived in part from "Tom Jones," and acted by Garrick, Yates, Palmer, King, Moody, Mrs. Pritchard, and Mrs. Clive, was the most popular piece of its epoch." ²⁴

Allardyce Nicoll was enthusiastic in his criticism of The Jealous Wife:

"So far," said Nicoll, "no word has been given to what were truly among the dramatic masterpieces of this time, George Colman the Elder's The Jealous Wife (D. L. Feb. 1761) and The Clandestine Marriage (D. L. Feb. 1766). The former was one of the greatest successes of its own time, and continued as a stock piece until well into the nineteenth century. This is an excellent comedy of manners, full of telling situations and well-drawn characters.

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With brilliance and verve the story is carried through from an excellent opening to a humorous conclusion.

²³ Ency. Britannica, vol. VI pp. 28-29.

²⁴ Dic. of Nat. Biog. vol. XI pp. 391.

There is here something of Vanbrugh's breezy laughter, and occasionally not a little of Wycherley's wit.

Truly, the comic spirit in the late eighteenth century was not so dormant when it could produce a work such as this is."²⁵

Critics of all three centuries have had to admit that The Jealous Wife was the most popular play of the day, and the most outstanding since the production of The Suspicious Husband in 1747. It contained the true comic spirit, and worked up to a well-planned and effective climax. Even those who have cared least for this very amusing play, have acknowledged the fact that the play remained popular for an unusual length of time.

²⁵Allardyce Nicoll, A.Hist. of Late Eighteenth Cent. Dr. pp. 167.

CHAPTER V

FINAL CONCLUSION

The purpose of this study has been to determine how much George Colman the Elder was indebted to the sources in writing his successful play The Jealous Wife. There has been a difference of opinion expressed by critics as to the amount of his indebtedness.

This thesis has been organized into the following chapters:

- I George Colman, the Playwright.
- II Major Source -- Tom Jones.
- III Minor Sources.
- IV Opinions of Critics.
- V Final Conclusion.

The chapter concerning George Colman, the playwright, consists of a description of his boyhood, adult life, his plays, and the dominant spirit of the age.

George Colman the Elder was born at Florence in 1732. He was educated at Westminster School and at Christ Church, Oxford. He became acquainted with Bonnell Thornton, and founded The Connoisseur (1754-56). He was called to the bar at Lincoln's Inn in 1757.

In 1760 he produced his first play, Polly Honeycombe, which ridiculed the sentimentalities of the contemporary

novel. In 1761 his genuine comedy, The Jealous Wife, made him famous. In 1765 appeared his translation of the plays of Terence, and in 1766 he produced The Clandestine Marriage jointly with David Garrick. In the following year he purchased a fourth share in the Covent Garden Theater. He was acting manager of this theater for seven years. During that time he produced many plays of his own, and adapted several plays of Shakespeare. In 1774 he sold his share in the playhouse, and three years later he purchased the little theater in the Haymarket from Samuel Foote. He died on August fourteenth, 1794. He produced an edition of the works of Beaumont and Fletcher (1778), a version of Ars Poetica of Horace, a translation from the Mercator of Plautus for Bonnell Thornton's edition, thirty plays, as well as parodies and occasional pieces.

While the dominant spirit of the eighteenth century in all forms of English literature was sentimental, Colman wrote in the spirit of true comedy. Sentimentalism first appeared in drama and later appeared in other forms of expression. Sentimental poetry and novels became extremely popular. At the same time that this was happening, the sentimental drama was deteriorating. At this point a reaction set in against sentimentality. There was a definite revival of the comic spirit. A new set of playwrights, -- Samuel Foote, Arthur Murphy, and George Colman -- raised comedy to a higher level.

Colman's early work is true comedy with the genuine comic spirit. The Jealous Wife was the most popular play of its day. It reminds one of the Restoration comedy, but it is written on a higher moral plane. It proves that the comic spirit in the late eighteenth century was by no means dead. On the characters is given. Colman's dialogue,

As a result of my study of Colman's sources, I have reached the conclusion that he was indebted but slightly to the sources that he acknowledged in his preface to The Jealous Wife. A comparison of the novel Tom Jones, with the play, The Jealous Wife, convinced me that although Colman did borrow various incidents and ideas from Fielding, he wove them into his play so skillfully and changed the circumstances so definitely that the reader would not be aware of the source unless he was informed of it in advance. The changes in characters, scenes, and settings are obvious. Just a few incidents were borrowed from a long, rather involved novel. Colman worked these into his play by simplifying most situations. In the case of the impressment, he developed a slight incident. His characters, on the whole, are less extreme. A great many humorous situations have been compressed into a small space.

In most cases Colman's indebtedness to his minor sources is even more slight. The circumstances in the incident taken from The Adelphi are changed quite definitely.

There is more similarity to be found in the spirit of the Spectator Papers Nos. 212 and 216. The original source of Mrs. Oakly can be discovered in these laughable essays. The husband and wife in the letter from The Connoisseur closely resemble Mr. and Mrs. Oakly. In this case merely a description of characters is given. Colman's dialogue, which appears in the play, is what has made the play such a success.

While Professor Allardyce Nicoll felt that Thomas Shadwell's The Squire of Alsatia and William Congreve's Love for Love should also be considered sources, the similarities to be found in these plays are so trivial that I do not consider them important as sources. It is true that they do contain the spirit of the Restoration which, undoubtedly, does appear in The Jealous Wife.

As for the help given by David Garrick, that is something which cannot be traced by the reader. The majority of critics believe that most of the credit should be given to Colman.

While most contemporary critics were loud in their praises of The Jealous Wife, there were a few who either gave much credit for its success to Garrick, or who did not care for the play anyway. Unfavorable criticisms were given by William Kenrick in his Epistle to George Colman, Frances Gentleman in The Dramatic Censor, Richard Cumberland

in his preface to The British Drama, and by Sir Horace Walpole who was somewhat prejudiced.

Favorable criticism was given by Arthur Murphy, Bonnell Thornton, Richard Peake, Mrs. Inchbald, Dr. Johnson, Baker in Biographia Dramatica, William Hazlitt, Samuel French, the editor of the Lady's Magazine, John Timbs, and Epes Sargent.

Among modern critics much enthusiasm has been expressed for The Jealous Wife and for the writing of George Colman the Elder. Most modern critics considered The Jealous Wife a play which revived the true comic spirit. MacMillan and Jones compared it to the comedies of Sheridan as well as to those of Arthur Murphy. Thorndike did not consider it first-rate comedy even though he gave it moderate praise. A. E. Morgan analyzed the play as one which represented the life of the bourgeois class as well as the aristocracy. Allardyce Nicoll praised this play most highly, calling it a masterpiece of the times. Unlike Cumberland, the Britannica praised The Jealous Wife as a successful dramatization of a novel.

The consensus of opinion among the majority of critics has been that Colman should be given great credit for his work in writing this play. Most critics have felt that Colman has introduced so much of his own material that the reader should not feel that Colman owed his sources a

very great debt.

ABSTRACT

The purpose of this study is to determine how much George Colman the Elder was indebted to the sources in the writing of his successful play, The Jealous Wife, (1761).

The method used has been a close study of the major and minor sources in comparison with the play, The Jealous Wife.

This thesis has been organized into the following chapters:

- I George Colman, the Playwright.
- II Major Source - Tam Jones.
- III Minor Sources.
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- V Final Conclusion.

George Colman the Elder was born at Florence in 1732. He was educated at Westminster School and at Oxford. He was called to the bar at Lincoln's Inn in 1757.

In 1760 he produced his first play, Willie Sonoyoung, and in 1761 his genuine comedy, The Jealous Wife, made him famous.

In 1767 he purchased a fourth share in the Covent Garden Theatre. He was acting manager of this theatre for seven years.

In 1774 he sold his share in the playhouse, and

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three years later he purchased the little theater in the Haymarket from Samuel Foote.

Colman died on August fourteenth, 1794.

While the dominant spirit of the eighteenth century in all forms of English literature was sentimental, Colman wrote in the spirit of true comedy. Sentimentalism first appeared in drama, but later revealed itself in other forms of expression. Sentimental poetry and novels became extremely popular while, at the same time, sentimental drama was deteriorating. At this point a reaction set in against sentimentality. There was a definite revival of the comic spirit.

Colman's early work is true comedy with the genuine comic spirit. The Jealous Wife was the most popular play of its day. It reminds one of Restoration comedy, but it is written on a higher moral plane. It proves that the comic spirit in the late eighteenth century was by no means dead.

As a result of my study of Colman's sources, I have reached the conclusion that he was indebted but slightly to the sources that he acknowledged in his preface to The Jealous Wife. A comparison of the novel, Tom Jones, with the play, The Jealous Wife, convinced me that although Colman did borrow various incidents and ideas from Fielding, he wove them into his play so skillfully and changed the

circumstances so definitely that the reader would not be aware of the source unless he was informed of it in advance. The changes in characters, scenes, and settings are obvious. Just a few incidents were borrowed from a long, rather involved novel. Colman worked these into his play by simplifying most situations. In the case of the impression, he developed an insignificant incident. His characters, on the whole, are less extreme. A great many humorous situations have been compressed into a small space.

In most cases Colman's indebtedness to his minor sources is even more slight. The circumstances in the incident taken from The Adelphi are changed quite definitely. There is more similarity to be found in the spirit of the Spectator Papers Nos. 212 and 216. The original source of Mrs. Oakly can be discovered in these laughable essays. The husband and wife in the letter from The Connoisseur closely resemble Mr. and Mrs. Oakly. In this case merely a description of characters is given. Colman's dialogue, which appears in the play, is what has made the play such a success. The resemblances to be found in The Squire of Alsatia and Love for Love are so trivial that they cannot be considered too seriously. It is true that they do contain the spirit of the Restoration which, undoubtedly, does appear in The Jealous Wife.

While most contemporary critics praised The Jealous

Wife highly, there were a few who either gave much credit for its success to Garrick, or who did not care for the play anyway. Unfavorable criticisms were given by William Kenrick, Francis Gentleman, Richard Cumberland, and Horace Walpole.

Favorable criticism was given by Arthur Murphy, Bonnell Thornton, Richard Peake, Mrs. Inchbald, Dr. Johnson, David Baker, William Hazlitt, Samuel French, the editor of the Lady's Magazine, John Timbs, and Epes Sargent.

Many modern critics have expressed much enthusiasm for The Jealous Wife. These include MacMillan and Jones, Thorndike, A. E. Morgan, Allardyce Nicoll, and the Britannica.

The consensus of opinion among the majority of critics has been that Colman should be given great credit for his work in writing this play. Most critics have felt that Colman has introduced so much of his own material that the reader should not feel that Colman owed his sources a very great debt.

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